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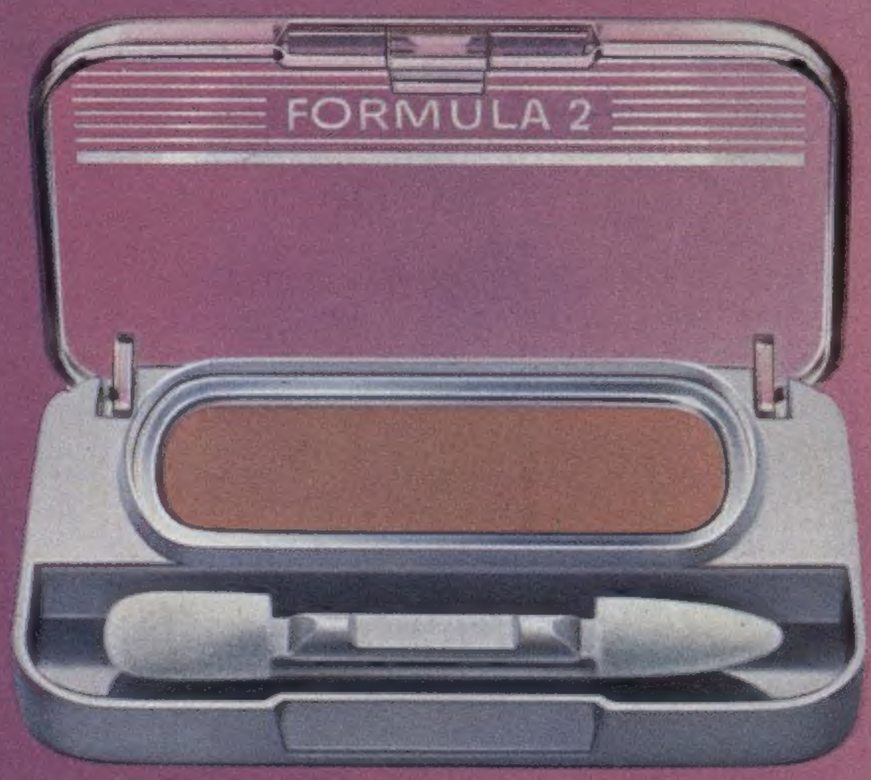

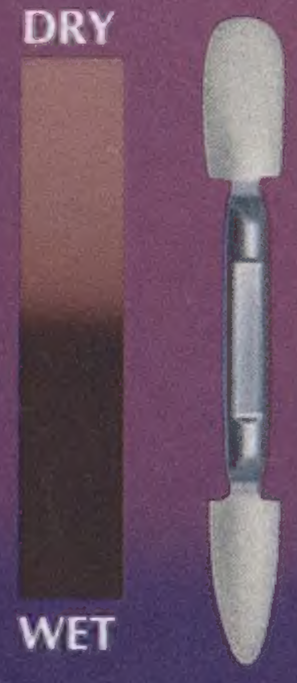

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1981

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Your Letters

What is said to a naked lady?

Vogue's peculiar leaning toward "skin" photographs had happily subsided. I was dismayed to come upon the frontal view of Girl in Birthday Suit (April 1981). Even women in locker rooms avoid such obvious confrontation with their sisters.

What market are you trying to reach? I would think your magazine would continue its appeal toward those women who would purchase from your advertisers. Your features are excellent, and the overall quality of Vogue is consistently maintained. The provocative poses of your models may sell to certain age groups, so you may have reason for that approach. However, as a long-time subscriber, fiftyish, married, career-woman, I can do without the nudies.

Joan Burk
Sugar Land TX

I write this letter to you in regard to your April (1981) issue of Vogue, page 250. . . .

Why is it so necessary to exploit sex in any manner but most particularly nudity? I was extremely upset to see such, since I thought your magazine was of good taste and class. Why does our media (you) have to feel it so necessary to take something very natural and God given and turn it into something *disgusting?* When will our society realize all this explosive sex is dangerous to our humanity?! God knows what damage it is causing, and it does not take Supernatural Being to see it! . . .

Help keep human life clean!

Mrs. Margie Shaneman
Mineral VA

As a long time reader and admirer of Vogue, I feel impelled to write you.

I could not believe Vogue would approve and allow the full face photograph of a stark naked woman to appear in such a great magazine. I am referring to *(Continued on page 62)*

The strappy Kappi: dressy, swirly matte jersey in black for the bewitching hours. Sizes 4 to 14, about $92. Kappi, division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

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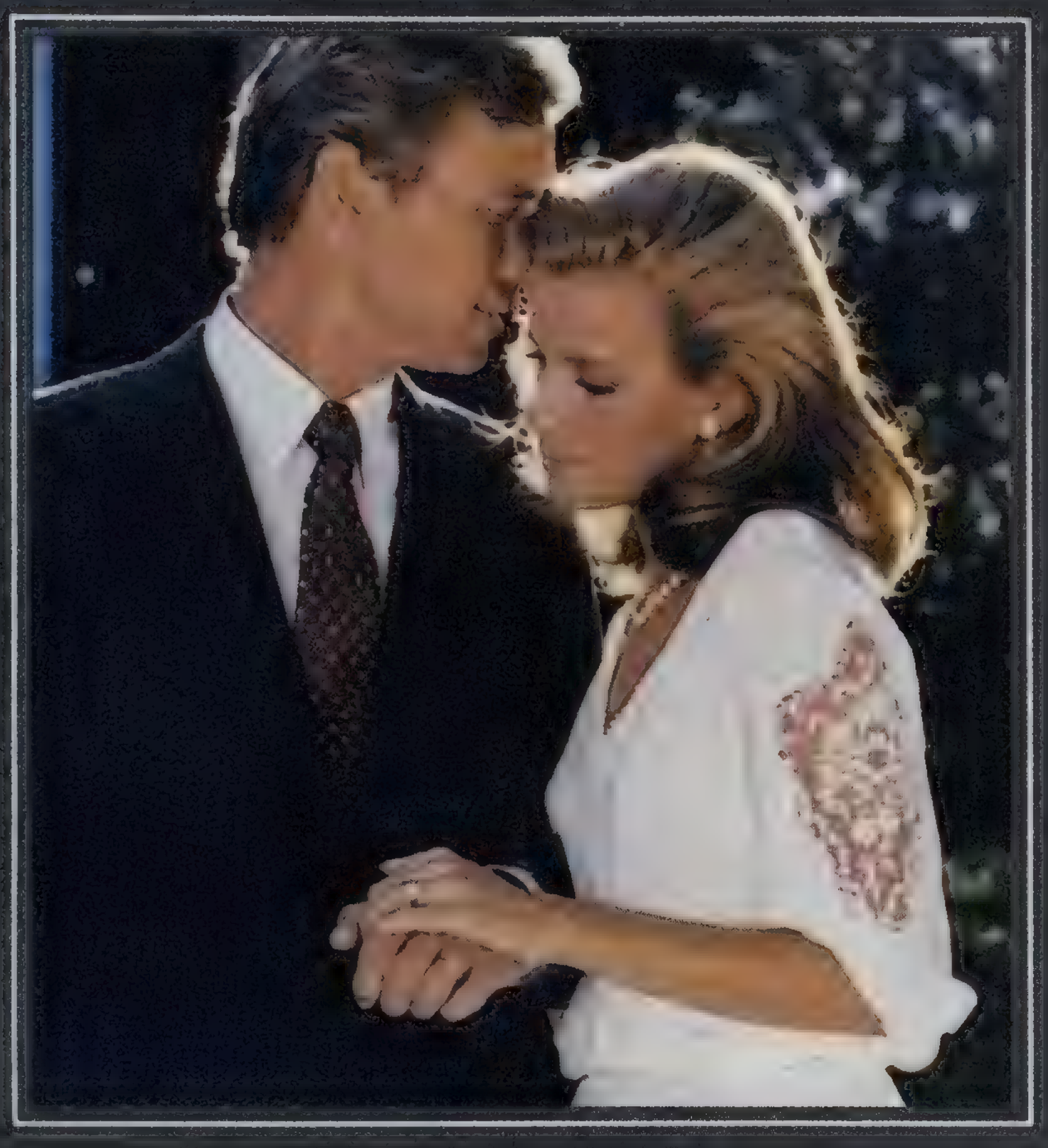

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2. My husband doesn't like makeup.
3. I don't want to look made up.
4. No one will notice anyway.
5. I don't know how.
6. I can't afford it.
7. What's wrong with the way I look?
8. I don't want to talk about it.
9. My plants need watering.
10. I'm scared.

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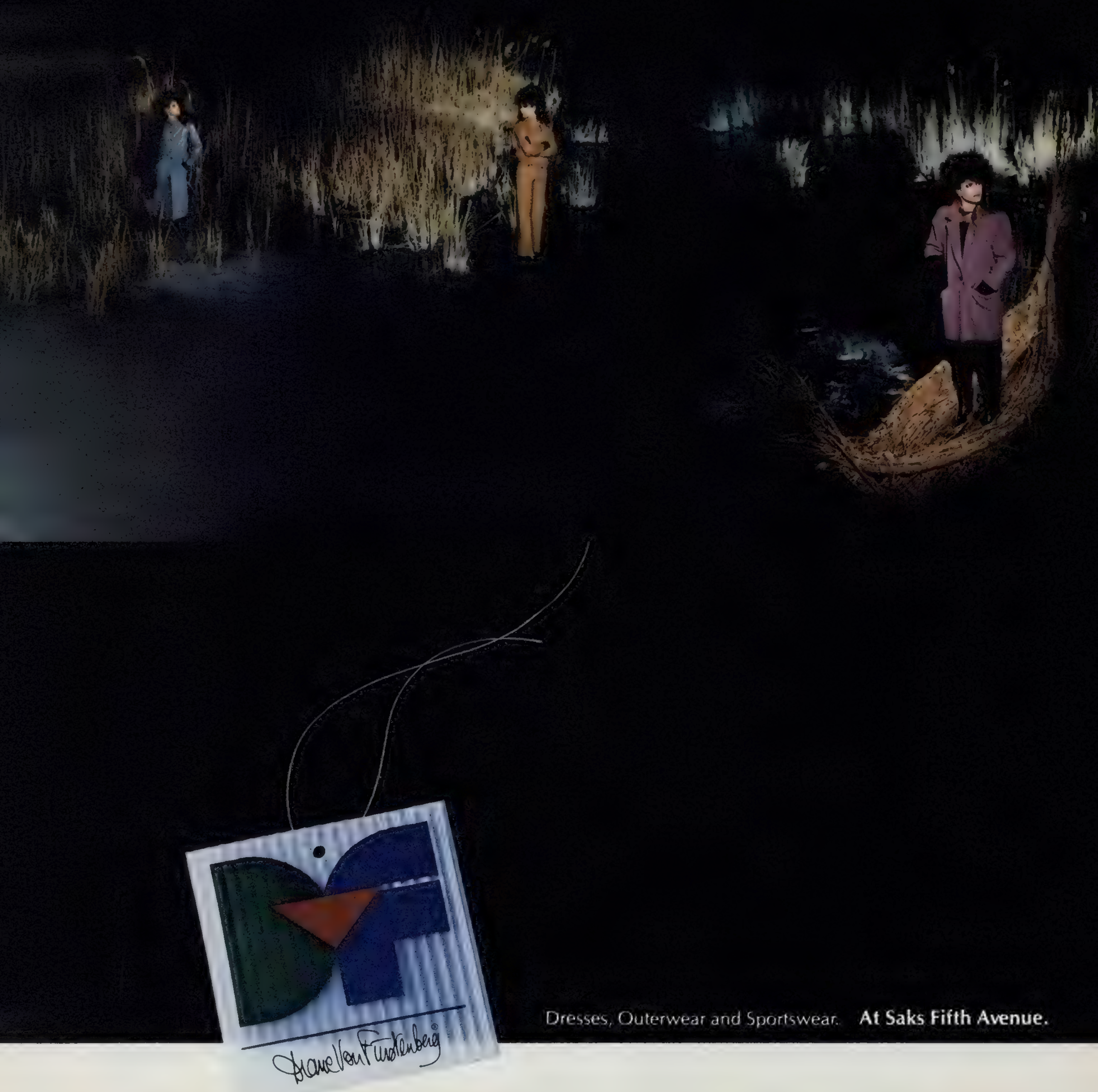

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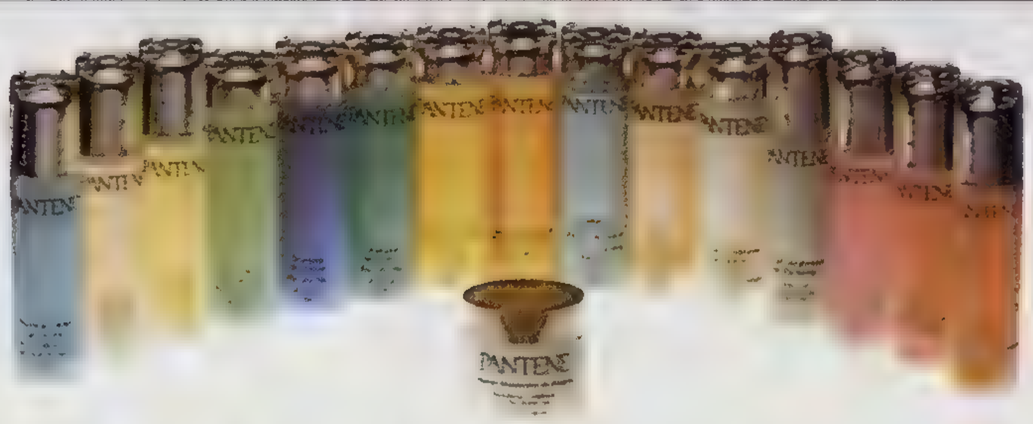

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WHAT'S NEWS, WHAT'S COMING

Lonely-heart movies of the Lone Star State . . . ballet fit for a queen . . . tuned-in book

movies

BY REX REED

Second Hand Hearts
Starring Robert Blake and Barbara Harris; directed by Hal Ashby
Hard Country
Starring Jan-Michael Vincent; directed by David Greene

From the endless supply of cornball cinematic dossiers on the Lone Star State, it is safe to assume that Texas could get along very well without the movies—but whatever would the movies do without Texas? There are two new Texas films this month, both dedicated to the fantasy that the state is overpopulated with finger-lickin' cretins who play dominoes, drive pick-up trucks, wear cowboy boots, and face the daily danger of being drowned in a cesspool tidal wave of beer-drinking contests, pornography, chicken-fried food, religious hysteria, and Dr Pepper.

Second Hand Hearts is about Loyal Muke (Robert Blake) and Dinette Dusty (Barbara Harris). Loyal is a drifter, a boozer, and a bum who ekes out a meager living in an El Paso car wash. Dinette is a widow with three kids who works as a broken-down Country-Western singer, waitress, and cashier in a beer joint. One drunken night, they marry in Juarez. When Loyal gains consciousness, he goes berserk. "I'm trash," he pleads. "That's OK," she croons, stroking her Tammy Wynette wig—"I don't believe in divorce. I got values." He had his heart set on the Clairol girl—the one in the drugstore ads. He can't hold a steady job ("I get the hydrophobia when I gotta show up anyplace regular"), and now he's stuck with a ready-made family of towheads named Human, Iota, and Sandra Dee. But Dinette holds on for dear life, thinking a husband will give her the respectability to move her kids out of Lizard City and head for California.

Loaded down with dolls, tricycles, junk food, and unwanted responsibility, this motley group heads west while the movie rocks along to a soundtrack full of songs you hear on jukeboxes in the Panhandle. Running out of gas in the middle of nowhere, encountering the ugliness and mendacity of born-again zealots, vicious Mexicans, and even a one-armed rattlesnake rustler, Loyal learns that a bum can't make it alone anymore. Being a daddy's better, even the sunset takes on a philosophical beauty, and a simple hamster bought for the kids becomes a symbol of family togetherness.

It's not the down-home rainbow tacked on for a happy ending that I find objectionable; it's the irritating way director Hal Ashby and screenwriter Charles Eastman half-heartedly introduce complex psychological clues to the characters' identities, only to sweep them under a carpet of taco chips every time the terrain gets interesting. The film careens from *The Grapes of Wrath* to *Lil Abner* with a reckless disregard for the audience's need to know more. It's something of a mess, but out of the confusion comes a boisterous, huggable performance by Robert Blake that is riveting.

Searching for happiness in the land of pickups and Dr Pepper: "Second Hand Hearts" 's Blake in natural habitat—an El Paso car wash

Hard Country is about the roughneck romance of Kyle (Jan-Michael Vincent), a "good ol' boy" who works in a chain-link fence factory, and Jodie (Kim Basinger), a telephone operator. It's a bus-and-truck *Urban Cowboy;* instead of Gilley's, they ride the mechanical bull in a saloon called The Stallion, while the soundtrack drones gingham ditties.

One day Tanya Tucker comes to town with her pretentious Perrier-sipping, Gucci-loafered Beverly Hills record producer; and Jodie sees what she's been missing being cooped up in the Texas backwash. The big heart-wrenching conflict here is supposed to be Jodie's dilemma—should she head for California to become an airline stewardess, or stay home with her dude and become the one out of every fourteen people who lives in a mobile trailer home? The choice, to anyone who hasn't experienced a prefrontal lobotomy is obvious.

Hard Country is supposed to be a penetrating look at American values, Texas style; but the sprawling, homogenous state Edna Ferber immortalized in *Giant* has been reduced to mirror images of such nauseating, suffocating emptiness, there's no contest. Kim Basinger rises from the tumbleweeds with strength, beauty, and the kind of ravishing camera presence that often results in stardom, while Jan-Michael Vincent goes from all-American movie dreamboat to battered Charles Bronson look-alike in less time than it takes to play "Chopsticks." Texas is big enough to survive—but what about the movies?

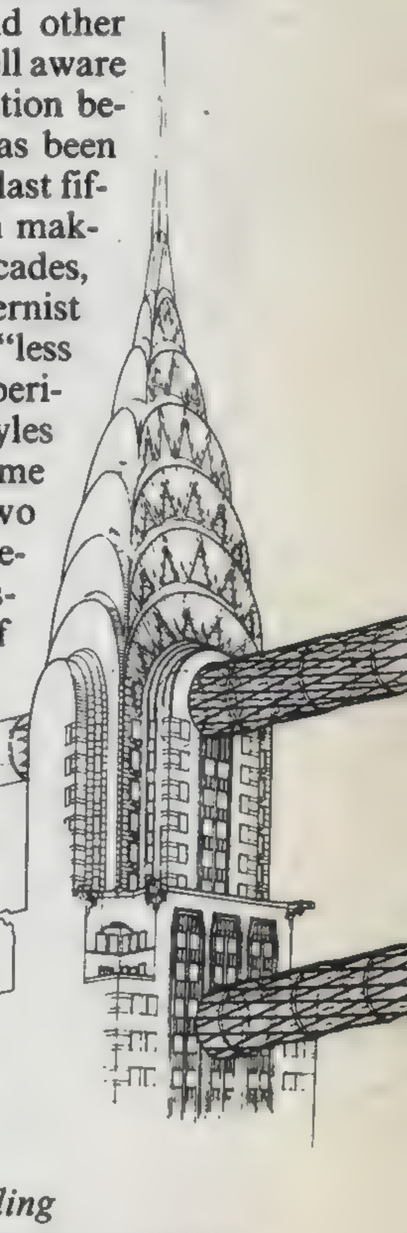
art

BY DAVID BOURDON

Collaboration: Artists & Architects
Albright-Knox Art Gallery, Buffalo, New York; through August 2

The Architectural League of New York decided to celebrate its centennial this year by organizing an exhibition that examines the process—and the creative potentials—of collaboration between architects and other artists. League members are well aware that any meaningful collaboration between artists and architects has been practically nonexistent for the last fifty years. But artists have been making "environmental" art for decades, and some of today's post-modernist architects have abandoned the "less is more" philosophy for experimentation with traditional styles and ornamentation, so the time seemed ripe to bring the two groups together again. Consequently, the League commissioned eleven teams of architects and artists (the latter chosen by the former) to "select a subject that was of interest to them and relevant to the problems of the decade ahead."

The show, alas, is a well-intentioned shambles which, with a few bright exceptions, brims with mutual misunderstandings. Its implicit message is that many architects are as reluctant as ever to collaborate in any significant way with painters and sculptors.



Serra/Gehry's visionary bridge linking NYC's World Trade Center to Chrysler Building

Even such gifted architects as Richard Meier continue to treat artists as afterthoughts, to be ignored during the early, decision-making stages and brought in at the eleventh hour to embellish an essentially fin-

("What's News" continued on page 44)

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WHAT'S NEWS, WHAT'S COMING

ished building. The only evidence of collaboration in Meier's contribution, a typically austere suburban house, are the plastic window shades designed by Frank Stella in his "French scrolls" mode. Meier has, in effect, asked the artist to create applied decorations that are structurally unrelated to the building and implicity disposable.

Elsewhere, the show is simply pretentious, most notably in the partnership of California architect Frank O. Gehry, known for his corrugated-cardboard furniture, and Richard Serra, of really-heavy-lead sculpture fame. This dynamic duo brainstormed their way to a visionary epic—a colossal bridge connecting the World Trade Center and the Chrysler Building. However, the only function of the bridge, it appears, is to disfigure famous buildings and create a monumental eyesore on New York's skyline. The pair is disarmingly cavalier about their contribution.

Gehry: "Who cares about a connection between the World Trade Center and the Chrysler Building?"

Serra: "We don't take ourselves too seriously; we are not up to making a significant statement, yet."

The most attractive and purposeful project in the entire show is Hugh Hardy's plan for a pair of restaurant pavilions in New York City's Bryant Park. Two architectural vocabularies—American Renaissance and contemporary glass-curtain wall—are strikingly juxtaposed in the pavilions, which are thoroughly and thoughtfully embellished by painter Jack Beal and his wife Sondra Freckelton. The artists marshalled geometric and plant motifs on everything from colored glass ceilings and ceramic columns to murals and carpets. Even the flatware has fanciful fat handles, simulating onions and root vegetables. Smart restaurateurs should wine and dine and sign up this trio.

The show travels to Dallas, Los Angeles, Washington, DC, and other American cities.

William Cullen Bryant and the Hudson River School of Landscape Painting
Nassau County Museum of Fine Art, Roslyn, Long Island; through July 19

American Lit students know William Cullen Bryant (1794-1878) as the teenage nature poet whose famous "Thanatopsis" is required reading. New York City historians know Bryant as the influential editor of the *Evening Post,* a position he assumed in 1829 and held until his death forty-nine years later. His central position in New York City's cultural life is commemorated by Bryant Park, named for him in 1884 and situated behind the Public Library.

Conservationists admire Bryant for being a far-sighted, eloquent advocate of urban and national parks. It is largely due to his editorializing, in print and in person, that New Yorkers were persuaded to set aside space for Central Park. Bryant also urged Congress to "reserve considerable tracts of forest in different parts of the country as the public domain."

Bryant was also a major force in the visual arts. He befriended and championed many artists and was a founding trustee of New York City's Metropolitan Museum of Art. He was a sort of literary counterpart to his painter-friend and "kindred spirit" Thomas Cole, the father of the Hudson River school of painting.

As the first indigenous school of American landscape painting, the group produced romantically descriptive views of nature that could almost function as illustrations for Bryant's idealistic image of wilderness as a benign wonderland, visually sublime and spiritually uplifting. The school flourished from the 1820s into the 1880s, when its detailed realism was outmoded by Impressionism. Enormously popular in its own time, the Hudson River school is now more esteemed than ever.

The exhibition contains some eighty works, including a newly restored portrait of Bryant by inventor-painter Samuel F.B. Morse, Thomas Cole's folkloric "Scene from the Last of the Mohicans," and characteristic landscapes by Thomas Doughty, Asher B. Durand, Jasper F. Cropsey, John Frederick Kensett, and Frederic E. Church.

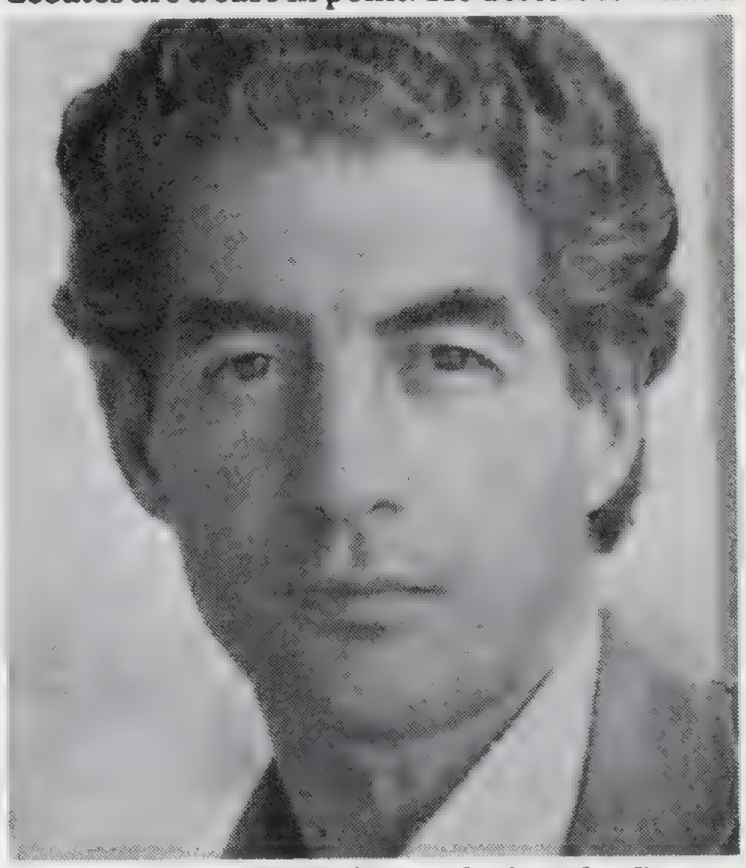
books

BY ALLENE TALMEY

The Camera Age: Essays on Television
By Michael J. Arlen (Farrar, Straus, Giroux)

The best critics have a way of using the medium they scrutinize as a means to take us by the hand and lead us back to life itself—even enlarge our view of it. Michael Arlen is just such a critic. This penetrating collection of essays, originally published in *The New Yorker,* forms a provocative commentary on, and criticism of, contemporary television—and inevitably, the whole of our society.

Arlen's comments on the 1980 presidential debates are a case in point. He describes what a



Through the looking glass: Arlen's "The Camera Age" focuses on the way TV shapes our thinking

"startling experience" it was for him to see the candidates sitting still, for once, in front of a TV camera—"whole and plain"—and "to watch a scene that unfolds simply, without cuts, glimpsed through the sober, philosophic eye of a stationary camera." It made him realize how our view of the candidates during the campaign is radically shaped by the various techniques of TV editing—"quick cuts," montages, snippets of speeches—"patchworks of rearranged gestures and emotions" that strongly influence not only the way we vote, but the way we think.

("What's News" continued on page 47)

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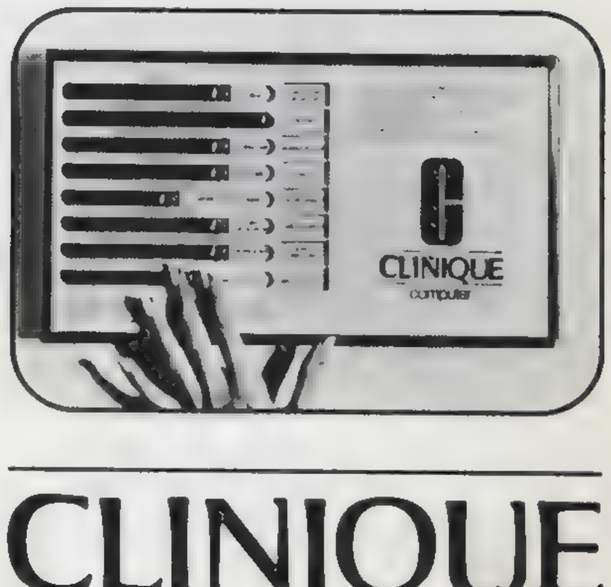

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WHAT'S NEWS, WHAT'S COMING

In his essay on *60 Minutes,* Arlen gives the program its well merited due, but suggests that in the case of the show concerning the alleged corruption in Rock Springs, Wyoming, the news-gathering process itself became not only a part of the story but often a key part. As a result of Dan Rather's aggressive tracking down and questioning of the local officials, the viewer was led to believe that the town was overrun by prostitution, with statewide criminal implications. And, Arlen points out, often those interviewed were questioned and edited to the point of appearing as witnesses at a trial—often with little chance at rebuttal.

Arlen's wry postscript on the story has much to say about the society we are living in: the Wyoming grand jury empaneled to look into the charges was unable to hand down one major indictment, and Dan Rather went on to take over the *CBS Evening News.*

A Life in Our Times: Memoirs
By John Kenneth Galbraith
(Houghton Mifflin)
John Kenneth Galbraith's memoirs are vast, forthright, revealing, and, among a great many other things, a startlingly lucid presentation of economic history in our century.

Galbraith grew up on his family's farm in Ontario; his first degree was in agricultural economics. After earning his Ph.D. from Berkeley in 1934, he worked for the summer at the Department of Agriculture in Washington, DC, where he got his first taste of the theater and contest of politics, a fascination and relish that has sustained him throughout his life. In the fall, he began his long, intermittent association with Harvard and the elitism, eccentricity, and conflicts of academia.

In 1936, when John Maynard Keynes's *The General Theory of Employment Interest and Money* was published in the United States, Galbraith became one of the leading proponents of Keynes's economic theory, which proposed government stimulus of the economy to compensate for the decrease in purchasing power when people tended to save rather than spend their money.

During the War, in the Office of Price Administration, Galbraith was responsible for setting the prices of all the goods produced for the civilian economy; after, he assisted in the planning for the economic recovery of Japan and Germany. Upon his return to Harvard, his professorial appointment was stalled by several University overseers who feared Galbraith's Keynesian liberalism. Only the threatened resignation of Harvard's president, James Conant, got his appointment through.

President John F. Kennedy appointed Galbraith his ambassador to India. Once, when Kennedy asked Galbraith how he liked the profile *The New York Times* had done on him, Galbraith said it was fine but asked why they had called him arrogant. The President replied, "I don't see why not, everybody else does." Galbraith also strenuously tried to persuade Kennedy not to get involved in Vietnam and publicly opposed Johnson on the issue.

This, Galbraith's twenty-first book, is comfortably arrogant, openly self-critical, and encompasses an extraordinary range of experience, knowledge, and people.

dance

BY HOLLY BRUBACH

The Royal Ballet in its fiftieth year, on a tour of the States

The love affair between American audiences and The Royal Ballet, which continues to this day, undoubtedly reached the height of passion during the reign of Margot Fonteyn, which began in the 1940s and lasted through

("What's News" continued on page 48)

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WHAT'S NEWS, WHAT'S COMING

the '60s. Few ballerinas in history have laid claim to such a wide range of roles. So fanatic was the devotion she inspired, both at home and abroad, that other dancers' performances came to be measured by hers. By the time Fonteyn retired, her imprint on the Royal's repertory seemed indelible. But today there's a new audience constituency, comprised of young people who never saw her dance (I am one), with different expectations.

Royal Ballet's Jennifer Penney, Julian Hosking in Kenneth MacMillan's new "Gloria"

When we watch the Royal Ballet, we see a company with a slightly foreign outlook on dancing and on life. We Americans teach our ballerinas to swim the big roles by throwing them into the water; in the Royal, young dancers are put through extensive poolside instruction before they're allowed to get their feet wet. So it's sophistication that characterizes American dancers; and maturity, the English.

No one, since Fonteyn left, has acceded to the throne, but even without a queen ballerina, the Royal dancers staunchly uphold the English style. Their corps is nearly always in perfect unison, as if by decree; when, in their *Swan Lake,* the swans come hopping onstage in arabesque, we sit up straighter in anticipation.

The future of any company is in its corps, and in the Royal's are: Bryony Brind, with long lines and a sudden, deep arabesque, and Genesia Rosato, a soubrette with a nice, musical languor. Other dancers, higher in rank, not to be missed: Pippa Wylde, a much-beloved soloist just now coming into her own. Rosalyn Whitten, who's small and bright, sweetly expressive. Graham Fletcher, with a personable manner the audience warms to. Mark Silver, more noble. Jennifer Penney, for her impeccable technique tempered by a sexy, slightly wicked streak. And Monica Mason, whose Joan Crawford-like Carabosse (in *The Sleeping Beauty*) strikes terror in our hearts, whose huge leap and blazing intelligence bring *The Firebird* to life. Mason is that rare dancer who consciously shapes her performance at every turn, perpetually fascinating because she thinks on her feet. *Through July 4, at the Met, NYC; July 7-12, O'Keefe Centre, Toronto; July 14-26, Kennedy Center, Washington, DC; July 28-Aug. 2, Metropolitan Center, Boston.*

("What's News" continued on page 50)

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WHAT'S NEWS, WHAT'S COMING

collecting

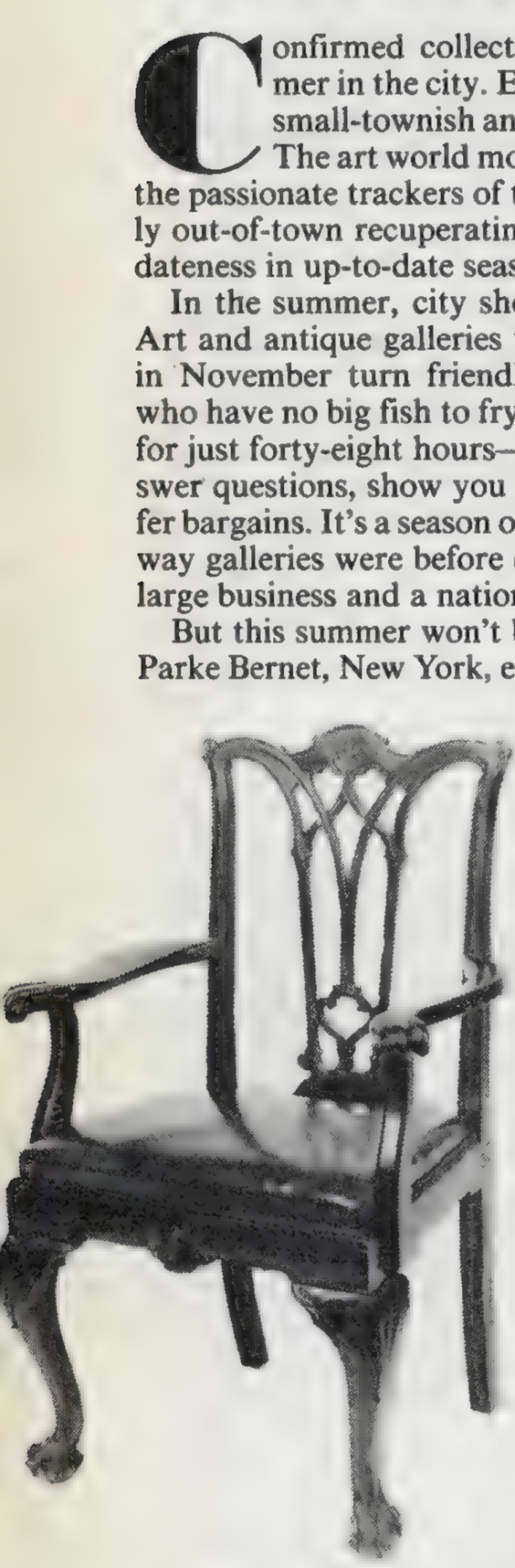
BY JUDITH GOLDMAN

When auctions "go public": a bold search for new markets

Confirmed collectors swear by summer in the city. Even New York feels small-townish and accessible in July. The art world moves to London; and the passionate trackers of trends are mercifully out-of-town recuperating from their up-to-dateness in up-to-date seaside cottages.

In the summer, city shops are welcoming. Art and antique galleries that feel forbidding in November turn friendly in July. Dealers who have no big fish to fry—no client in town for just forty-eight hours—tell stories and answer questions, show you back rooms and offer bargains. It's a season of low turnover—the way galleries were before collecting became a large business and a national pastime.

But this summer won't be as quiet. Sotheby Parke Bernet, New York, ever after a new market, has discovered the secret of New York summers. They have opened yet another auction room on the first floor of their York Avenue galleries, where every two weeks this summer, like clockwork, on Wednesday and Thursdays, they will offer fifteen hundred lots of approximately nine thousand objects. "We want to keep the mystery in auctions but demystify the process," explains David Redden, and SPB vice president. The sales, which Sotheby is calling "Arcade Auctions," will have no catalogues, just a checklist; prices will range from $50 to $5000. They will also be unspecialized. Lots will consist of china, silver, late nineteenth-century and early twentieth-century furniture and objects, goods which until now have been the bailiwick of wholesale antiques dealers.



Among the treasures at Sotheby's new "Arcade Auctions": a Chippendale-style mahogany chair

It's a brilliant merchandising plan. The projected turnover is twenty thousand objects a month. If it works, Sotheby's will be competing with department stores for shoppers. David Redden sees the York Avenue auction room "as a place for collectors and trends to start out together." It's a place to find a chipped Sung bowl or unimportant Art Deco with which to furnish a new apartment or, for that matter, an up-to-date cottage by the sea.

MORE COLLECTING:

Craft International, a new quarterly publication, international in scope, with a minimum of the hokum, artiness, and preciousness that often attends the field ($12 per year from NYC).

Often closed Saturdays and Mondays, dealers take long weekends and keep irregular summer hours; check before venturing out. New York dealers to put on a summer walking tour are: for books: Ex Libris, Leonard Fox; for the best American furniture: Bernard & S. Dean Levy, Israel Sack, Benjamin Ginsburg; for American paintings: Robert Schoelkopf, Joan Washburn; for quilts, decoys and unexpected Americana: Kelter Malcé.

music

BY DAVID SARGENT

Tracking the rhythms of Broadway: new cast album steals the show

The American musical comedy has been one of this country's great cultural exports of the century. But the musical hit of this past Broadway season has been a 101-year-old British operetta by Gilbert and Sullivan called *The Pirates of Penzance,* and its recently released cast album (Elektra VE-601, two disks) is almost as delightful as an evening at the theater—in some ways even more delightful.

Gilbert and Sullivan have charmed American audiences for decades, but before Joseph Papp presented *Pirates* in Central Park last summer—the success of that staging led to its transfer almost unchanged to Broadway—there were distinct signs that the operettas were fading from public favor. The big three—*Pirates, H.M.S. Pinafore,* and *The Mikado*—cropped up here and there in a summer stock or on opera stages. But the D'Oyly Carte, the "official" G&S company in London, had fallen on bad times; and people were beginning to wonder whether Sullivan's tuneful melodies had grown dated and Gilbert's witty satire no longer spoke to a contemporary sensibility.

Not to worry. Papp has sometimes "modernized" the classics in ways that seem more a distortion than a resuscitation. But here his cosmetic surgery was deftly applied. The text and tunes were left unchanged—and are presented nearly complete on these two disks, without the overture, which is also missing on Broadway, and with minor cuts in the dialogue, but including the two cheery interpolations from *Pinafore* and *Ruddigore.* The show's orchestrations have been modernized by the conductor, William Elliott, to marvelously witty effect. And the old, sweet but stodgy G&S traditions were souped up by Wilford Leach, the director, in ways that almost always work—especially Graciela Danielle's manic, Twyla Tharpian choreography. Above all, Papp and Leach had inspired ideas about casting. They blended British veterans—George Rose and Patricia Routledge from the summer cast—with American professional actors—Kevin Kline, Tony Azito, and Estelle Parsons replacing Routledge on Broadway—with pop-rock stars Linda Ronstadt and Rex Smith. The combination is magical, the actors singing well enough and the rock stars bringing a surprising charm to their stage demeanor. And, needless to say, Ronstadt's presence has helped bring in a wider audience to Broadway, ensuring sold-out houses, and should boost the record album's sales, as well.

The cast album naturally can't provide the visual humor and beauty of the stage show, and Parsons is not as good as Routledge was. But otherwise, these records make an album as classy as the show itself. They were produced by Peter Asher, who is Ronstadt's and James Taylor's manager and producer, but who is also British, a former child actor, and brother of Jane Asher, a noted actress today—hence fully at home in the tradition. The dialogue has been reconsidered and speeded up for the recording, eliminating pauses for bits of visual stage business. And the music sounds just wonderful. The singers give their all, and the often distorted amplification of the theater sound system has been replaced by a nice suggestion of naturalism.

The performances are all fine ones, even Parson's somewhat hoarse Ruth. Kline and Azito lose most on disk, since their stage appearances are so witty, but they still sound just fine. Rose makes a bubbling Major-General with a dazzling account of the patter song ("I am the very model of a modern Major-General," etc.). Smith has grown in the part of the ingenue male lead since early last summer, and now sings securely and acts manfully. Ronstadt's upper octave, rarely heard on her rock records, will surprise her fans. In truth, she is still an untrained coloratura soprano; and her singing in this register lacks the beauty and distinction of her normal voice. However, some of the songs allow her to drop back down into a more comfortable register, her operetta voice is still very sweet, and her portrayal of a dopey ingenue—one part Lillian Gish and one part Betty Boop—is more artful than has sometimes been realized.

Linda Ronstadt's ingenue in "Pirates": "one part Lillian Gish, one part Betty Boop"

Photograph: Skrebneski

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When doing your homework pays off

BY JULIAN BLOCK

It's July, and now that you have settled into your summer house for another season, you may be taking a second look at those much-needed repairs left over from last summer that you promised yourself you would take care of *this* summer. And, like many other homeowners these days, you may decide to pick up your hammer or wrench and do the job yourself. The personal satisfaction you derive from remodeling your basement or adding a room to your house on your own is certainly one good reason. Odds are, though, that the strongest motivation may be your unwillingness—or your inability—to pay the rapidly rising charges exacted by carpenters and other professional craftsmen. A tab of $20 or more to fix a leaky faucet is commonplace for the services of a plumber, though he or she needs only ten minutes, travel time aside, and a wrench to replace a ten-cent washer.

Until quite recently, many business forecasters thought that this surge of volunteers joining the do-it-yourself home army reflected a temporary trend and attracted, in the main, young homeowners with modest incomes. Now there is a different consensus among the experts: they believe this new strain of pioneer self-sufficiency has actually become a way of life in America—even among the affluent. One important reason may be that years of unrelenting inflation have forced an ever-increasing number of people into unaccustomedly high tax brackets. By choosing to do the repairs themselves, these people not only save the cost of hiring professionals, but actually escape taxes on the added value of their own work. In other words, they do not use their hard-earned after-tax dollars to pay others to do a job they can do themselves.

Take, for example, the Westmans, who fall into a 50 percent federal and state tax bracket, and want to panel their den. They would have to shell out $600 for labor and $400 for materials—a total of $1000—if they hire someone to do the work. On the other hand, if they do the job themselves, it will cost them $400. In tax terms, the Westmans need a before-tax income of $2000 to have the $1000 to pay a professional, as opposed to $800 in before-tax income to yield the $400 they need for materials to do the job on their own.

The irony of this situation is that these high tax rates may encourage upper tax-bracket workers, especially those who are self-employed, to devote more time and energy to improving their homes than to earning reportable income at their regular jobs. ▽

WANT A GREAT HAIRCUT? VISIT ONE OF THESE GLEMBY IN-STORE HAIR SALONS:

ALABAMA Holmes

ARIZONA The Broadway, Diamond's

ARKANSAS M. M. Cohn, Sears

CALIFORNIA The Broadway, Bullock's North, Bullocks Wilshire *(Palm Springs, Woodland Hills, Newport Beach)*, Harris', Henshey's, Liberty House *(San Francisco, Dublin)*, Macy's *(Citrus Hts., Hilltop, Stockton, Newark, Pleasanton)*, I. Magnin, Rodders, Sears

COLORADO The Denver, Sears

CONNECTICUT Howlands, Macy's, Malley's, Reibman's, Sears

DELAWARE Sears, John Wanamaker

WASHINGTON, D.C. Woodward & Lothrop

FLORIDA Furchgott's, Jordan Marsh, Maas Bros., McRae's, Sears

GEORGIA Davison's, Belk-Matthews, Sears

HAWAII Liberty House

IDAHO The Bon

ILLINOIS Bergner's, Bonwit Teller, Carson Pirie Scott, Famous-Barr, Goldblatt's, I. Magnin, Myers Bros., Neiman-Marcus, Sears, Venture, Weise's, Wieboldt's, Younkers

INDIANA Block's, Carson Pirie Scott, de Jong's, Elder-Beerman, Goldblatt's, Hudson's, Hutner's, Lazarus, Sears, Venture

IOWA Roshek's, Sears, Venture, Younkers

KANSAS Adler's, Harzfeld's, Sears

KENTUCKY Sears, Shillito's

LOUISIANA Holmes, Sears

MAINE Freeses', Sears

MARYLAND Eyerly's, Hecht's *(Downtown Baltimore)*, Hochschild-Kohn, Hutzler's, Sears, Woodward & Lothrop

MASSACHUSETTS Almy's, Blake's, Cherry & Webb, Filene's, Jordan Marsh, Outlet, Sears, Star Store, Steiger's

MICHIGAN Goldblatt's, Hudson's, Sears, Steketee's

MINNESOTA Powers, Young-Quinlan

MISSISSIPPI Efird's, Holmes, McRae's, Sears

MISSOURI Adler's, Boyd's, Famous-Barr, Harzfeld's, Sears, Venture

MONTANA The Denver

NEBRASKA Ben Simon, Sears, Younker-Kilpatrick's

NEVADA The Broadway, Diamond's, Macy's, Sears

NEW HAMPSHIRE Almy's, Sears

NEW JERSEY B. Altman & Co., Bamberger's *(East Brunswick, Rockaway, Toms River)*, M. Epstein, Hahne's, Sears, Steinbach's, Stern's, John Wanamaker

NEW MEXICO The Broadway

NEW YORK Adam, Meldrum & Anderson, B. Altman & Co., Henri Bendel, Bergdorf Goodman, Bigelow's Boston Store, Bresee's, Carl Co., Edward's, Erlanger's, B. Forman, Garber's, Hens & Kelly, Howlands, Macy's, McCurdy's, Neiman-Marcus, Sears, Sibley's, John Wanamaker, Witherill's

NORTH CAROLINA Coplon's, John Carroll, Matthews-Belk, Miller & Rhoads, Sears

OHIO Elder-Beerman, Gidding-Jenny, Gregg's, Halle's *(Columbus)*, Higbee's, Hudson's, Jacobson's, LaSalle's *(Bowling Green)*, Lazarus, May Co., O'Neil's, Rike's, Sears, Shillito's, Stern & Mann's, Strouss

OKLAHOMA John A. Brown, Sears

OREGON The Bon, Frederick & Nelson, Mervyn's, Sears

PENNSYLVANIA B. Altman & Co., Bamberger's *(N. Wales, King of Prussia)*, Bonwit Teller, Bon Ton, Boscov's, Cox's, Eyerly's, Gimbels *(Lancaster)*, Lady Bug, Ormond's *(Lancaster)*, Schleisner's, Sears, Strouss, John Wanamaker, C. K. Whitner

RHODE ISLAND Cherry & Webb, Jordan Marsh, Peerless, Sears

SOUTH CAROLINA Davison's, Sears

SOUTH DAKOTA Younkers

TENNESSEE Cain-Sloan, Loveman's, Sears

TEXAS Bealls, Foley's, Joske's, McClurkan's, The Popular, Scarbroughs, Sears

VERMONT Almy's, Magrams

VIRGINIA Miller & Rhoads, Rices Nachmans, Sears, Woodward & Lothrop

WASHINGTON The Bon, Frederick & Nelson *(Tacoma)*, I. Magnin, Sears

WEST VIRGINIA Lazarus, Parsons Souders, Stone & Thomas

WISCONSIN Boston Store, Goldblatt's, Sears, Weise's

CANADA The Bay, Bowring Bros., T. Eaton's, R. T. Holman, Holt Renfrew, Charles Ogilvy's, Rosberg, Sears, *(New Brunswick, Newfoundland, Nova Scotia, Ontario, Quebec), (Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland, Nova Scotia, Saskatchewan)*, Wood Bros., Zeller's

IN ADDITION, Glemby operates 45 "Black Hair Is" specialty salons and 145 international salons in Australia, Denmark, Mexico, New Zealand, Puerto Rico, South Africa and the United Kingdom

For further information, please call Glemby Public Relations Department (212) 477-8325 or write Glemby International, 120 East 16th Street, New York, N.Y. 10003.

WANT A GREAT HAIRCUT?

STAY OFF THE STREET!

Glemby Hair Salons are located in the world's finest department and specialty stores.
Chances are, we've been just an escalator-ride away from you for years,
without your knowing it. And look what you've been missing!
A personal consultation every time you visit.
A one-to-one relationship with our carefully trained and highly creative stylists,
who can give you the right look (from traditional to trend-setting) at the right price.
And most important, a philosophy that says it's not enough to be experts in the fine art
of cutting hair. We must be experts as well in the sophisticated science of making
your hair healthy again, truly healthy. We separate the myths of hair care from the facts,
and solve old problems without creating new ones.
Next time you're shopping in one of the stores listed at the left, try our salon.
And experience the rare joy of leaving a store looking better than when you went in!

GLEMBY IN-STORE HAIR SALONS
THE ART OF BEAUTIFUL HAIR.
THE SCIENCE OF HEALTHY HAIR.

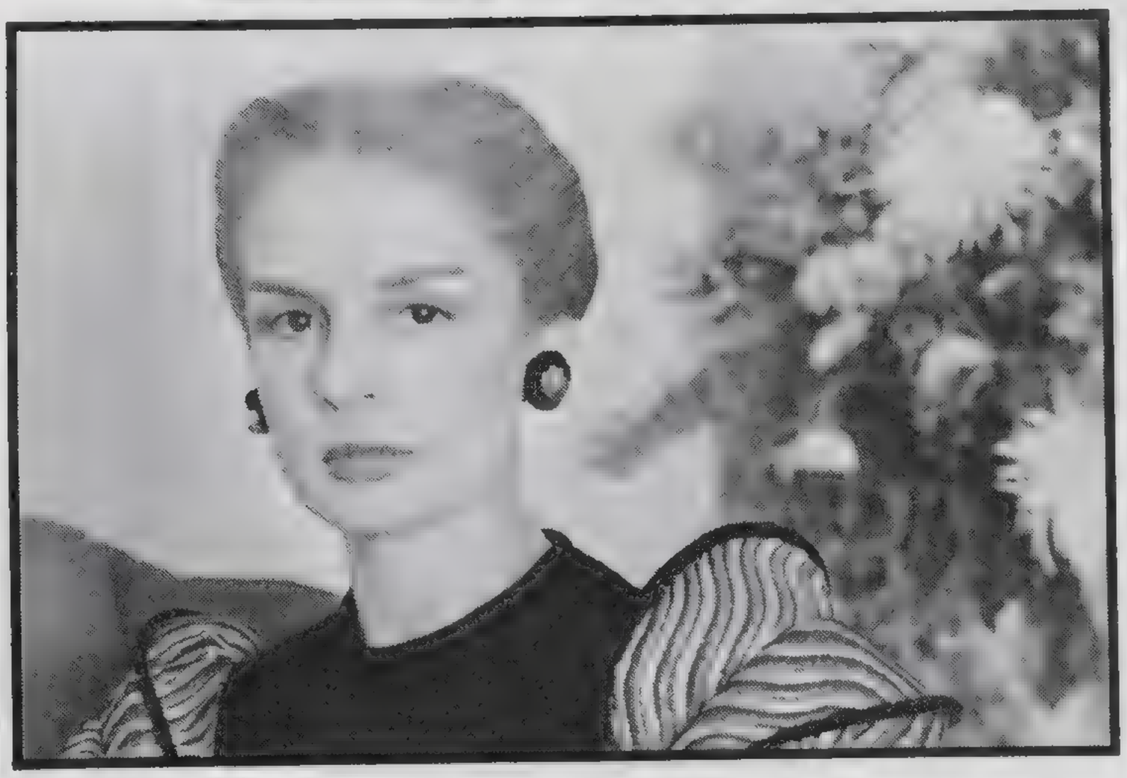
Hair Now

Women with a style/look of their own... cross-country hair-salon roundup — who the pros are, where to find them

ROYAL STYLE

One of the most charming short hairstyles we've seen in a long time is the cut worn by Lady Diana Spencer, *right.* The soft, sleek cut, short at the sides, longer at the crown, exaggerates Lady Diana's best features—her eyes and high cheekbones. According to Kevin Shanley (of Headlines Salon, London), who does Lady Diana's hair, this hairstyle works well for thick, straight hair, but can be adapted for wavy hair. The reason—aside from the role model—for its enormous popularity: low maintenance. Simply wash and blow-dry between trims at the salon.

The way you wear your hair makes all the difference to your total look; for more, see pages 156–169



AM/PM VERSATILITY

is the key to fashion designer Carolina Herrera's hairstyle. "I find that my slightly wavy hair works best at shoulder length because it offers me variety. I can wear my hair loose during the day (above left), but for evenings out—when I want to look glamorous—I always wear my hair in a chignon; it accentuates my profile (above and right). I believe in soft, feminine hair, the way René at the Hotel Pierre NYC, has been doing mine."

COLOR "UP"

"Lighter, brighter hair around my face gives me a psychological lift," says Lady Camilla McKeson *(right).* "I feel subtle highlights emphasize the line and cut of my hair without overpowering my look."

Notes and new ideas on haircoloring, cutting, and perming from all over the U.S. Starting with . . . **New York City:** Good news for women with long, fine hair—an easy way to add volume, gentle wave *without* rollers—setting hair in "corkscrews." Call the Clive Summers Salon/Olympic Towers for details (212) 751-7501. Hair pro John Dellaria, who is known in Boston for his low-maintenance hairstyles, has just opened a full-service, computerized hair salon in **SoHo NYC** (212) 925-4461. . . . In **Huntington NY:** The Maxis Hair Salon uses a no-roller "hair texturizing" perm to give hair fullness (volume!) without curl (516) 427-9605. . . . In **Nutley NJ:** The Hair Company is known for top-notch hair coloring and styling (201) 667-9000. . . . In **Reading PA:** Paul Mazotta's Hair Designs offers new haircoloring techniques and a complete hair-treatment line that can be used at home (from Renbow International) (215) 378-1871. . . . In the Midwest, go for natural-looking highlights with Markfrank Hairdressers' "color-on-color" technique in **Beachwood OH** (216) 464-6445. . . . In **Atlanta GA:** The new Lieben Clinic will help "rethink" and update your look with a total hair, makeup session; if you're not ready for that, their experts will cut and blow-dry your hair and give you makeup lessons separately (404) 875-1111. . . . Early birds in **Clearwater FL,** should check out John Baldwin's salon (appointments start at 8:30 A.M.) for pro hairstyling (813) 446-8588. . . . In **Los Angeles CA:** among the best beauty salons for haircoloring is Rumors salon—ask for Warren Hjerpe or Jim Fisher (213) 550-5946. . . . While you're being groomed at Aida Grey's Beverly Hills salon, don't forget her line of hair-care products. (They're available in other salons across the U.S.; call for locations (213) 276-2376.). . . Reports our West Coast editor, "In San Francisco, it's no secret visiting celebrities seek out the established hair experts at Mister Lee's hair salon," for a full range of hair and beauty services (415) 474-6002. . . . In **Seattle WA:** Rosalie Cantrell's salons are known for superb haircuts and for catering to an active woman's schedule by offering appointments starting at 8:00 A.M. (206) 634-3940. . . . Edward Wadsworth for Hair in **Portland OR,** known for innovative hairstyles, offers a full-range of hair services including "extras" like eyelash tinting (503) 292-8868. For new trends in hair coloring, check out Cora Smith Hair Designs which not only offers the hair "basics," but facials and skin-care services, too (503) 228-0038.

JAY ACKERMAN

REDKEN INTRODUCES ULTRIANCE.

THE GLYPROGENIC TREATMENT THAT TRANSFORMS FINE HAIR.

Major Redken discovery brings body and manageability even to baby-fine hair.

Our discovery of the Glyprogenic™ treatment is the biggest advance since Redken® pioneered protein and acid-balanced products to improve the way you care for your hair.

Now we are the first to demonstrate that *carbohydrates* exist in your hair, and that they are so intimately linked to protein that they are called glycoproteins. This knowledge has allowed us to combine these components into a single product that transforms fine hair.

We call it Ultriance.™ Specially formulated with an ingredient system that is more like your own hair.

Now that you finally know why your fine hair acts the way it does, here's how our discovery of the vital role of carbohydrates made it possible for Redken to transform your fine hair.

Glycoproteins hold your hair cells together.

As Figure 1 shows, carbohydrates (yellow) are everywhere in the hair shaft. They're on the surface of cuticle cells; between cuticle and cortex cells; and inside cuticle and cortex cells.

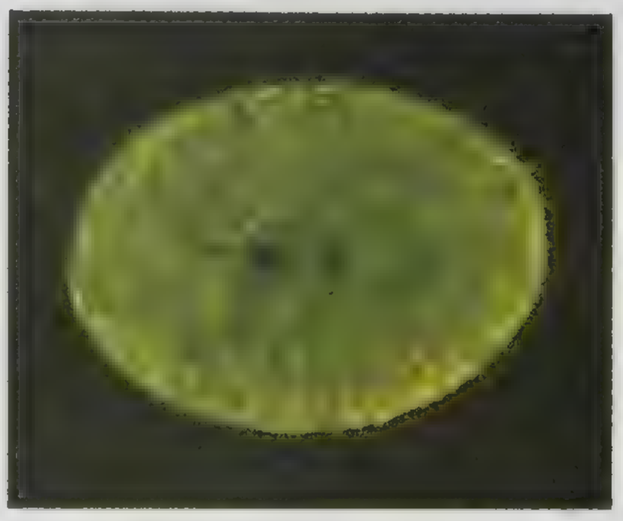


FIGURE 1 This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

Linked with protein, these glycoproteins act as inter-cellular cement. They connect hair cells together, maintaining the hair's structural integrity. They help regulate moisture in the hair for style-holding power and manageability. And they protect cell surfaces from abrasion.

Knowing this, we created our exclusive Glyprogenic ingredient system. It starts with the patented use of CPP Catipeptide,™ our superior penetrating protein. And ends with hydrolyzed Amino Carbohydrates, our potent form of protein-interacting carbohydrates.

Introducing Ultriance, the Glyprogenic treatment for fine hair.

Ultriance is our ultimate scientific treatment for fine hair. And it is how you can win your constant battle against gravity.

Ultriance penetrates deep down inside your fine hair. Helping hold hair cells together and regulating moisture. Reinforcing its structure. And protecting your fine hair's delicate surface without adding weight. Which means you finally get the long-lasting body and style-holding power you need. Plus the manageability you want.

Ultriance is available only at hairstyling salons that use and sell Redken products.

Call 800-423-5369 toll free for the ones nearest you. In California call collect 213-992-3037.

And if you have to go a little out of your way for it, it's worth it. Because Ultriance transforms fine hair.

Our exclusive Glyprogenic treatment for fine hair combines carbohydrates with our patented protein, CPP Catipeptide.™ It was specifically developed to provide the body, style-holding power and manageability you've always wanted for your fine hair.

Fine hair has special problems.

Coping with fine hair is a constant battle against gravity because fine hair can't stand up on its own. The simple fact is, the diameter of your fine hair is so small, it droops, lacks body. *Ultriance helps fine hair defy gravity.*

The inside of your hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your fine hair to hold a style for any length of time. *Ultriance improves set-retention.*

And if this weren't enough, fine hair tangles terribly. The tangling itself plus normal brushing and combing lead to surface damage that dulls. *Ultriance improves comb-ability.*

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REDKEN
Beauty through Science

This little pad

can make you feel better 25 days a month.

Introducing Anyday PantiLiners.

Designed for between-period discharge. Preferred by women in consumer tests.

Nearly every woman experiences a little wetness between periods, when using birth control methods, during ovulation, pregnancy and hormonal changes. **NEW FREEDOM® Anyday** PantiLiners are especially made to absorb that wetness.

- **Anyday** is soft, fluffier, more comfortable than any other panty liner.
- **Anyday** has 3 adhesive strips so it stays in place.
- **Anyday** PantiLiner's soft outer cover won't shred or fall apart.
- And **Anyday** is from the makers of **NEW FREEDOM®** beltless pads, innovators in feminine protection.

NEW FREEDOM Anyday PANTILINERS **More comfort. More days of the month.**

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

© Kimberly-Clark Corp. 1980

Best way to stretch legs *fast:* lying down, back *flat,* lift leg straight using a towel as resistance, *above.* Stretch leg towards chest as far as you can. Hold 1 minute. Do 3 times, each side. To strengthen "quads," add one-pound ankle weights; raise, lower leg. Use stomach muscles to support back. Switch legs.

Cotton/Lycra camisole and bikini by Betsey Johnson; Fieldcrest towel

Shape-up Now

Body parts to focus on: legs with staying power, comfortable feet

Put your best foot forward . . . with a smooth, tanned, toned leg!

Quick relief for tired feet: follow up a cool shower by massaging feet with cologne—work from toes to ankles. For truly exhausted feet, try a 10-minute soak in warm water and Epsom salts. Towel dry; massage with an emollient. Lie down with feet elevated (use a few pillows); relax for 15 minutes.

From skin-care specialist Christine Valmy.

KNEES *need as much care as your back when you exercise. Hyperextended knees—which you may be born with or can develop—arch back when you straighten your legs. This can throw your body out of line and create lower-back problems, or place too much stress on knees and overstretch knee ligaments. To protect knees when you exercise, a few rules from movement therapist Marianne Battistone: don't lock knees when exercising, especially when doing toe touches; always keep knees slightly bent. Slumping puts stress on knees, too; carry weight evenly on the fronts and heels of feet. Strong hamstring muscles also help prevent knees from hyperextending.*

Daily workouts are what it takes to have sleek thighs and firm buttocks. The exercise at left (which is harder than it looks), from Lydia Bach's Lotte Berk Method, will firm sagging buttocks, slim "saddlebags," and increase joint flexibility. Far left: Grasp a barre or heavy chair. Kneel on your right leg; extend the other diagonally behind you. Tilt pelvis forward so back doesn't arch. Left leg is turned out at hip away from the barre. Raise foot a few inches (left); keep pelvis forward, lower back flat. Do 12 times; reverse sides. Solotards, leg warmers, Capezio Ballet Makers.

Executive Relaxers

Covering designer collections, helping with special fashion events, and seeing clients keeps Elieth Roux, Bergdorf Goodman's director of fashion sales, on the go—constantly. "I spend most of my day either standing or sitting too long. When I'm on my feet all day, I try to keep my walk relaxed and supple and my posture good. When I'm sitting at my desk a lot, however, I make a point of standing when I'm on the phone (near right), so my legs and lower back don't become tired and cramped." Roux takes ten minutes of "quiet time" every day, shutting her office door and practicing yoga stretches, to supplement more intense home sessions throughout the week. The candle position (far right) is a total body stretch that improves circulation and relieves tired feet and legs.

VOGUE, July, 1981

JAY ACKERMAN

YOUR LETTERS

(Continued from page 27)

the April (1981) issue—page 250.

I am a business woman, employed in the fashion field and quite frankly the sight of a nude woman does not startle or offend me when used in the proper environment. However, I cannot see where this picture enhances the "health story" you used as a guise to show such vulgarity . . . it has placed your magazine on the same level with the porno magazines which can be found on any newsstand if this is what an individual's taste or mentality desires.

I hope you will accept this as constructive criticism and not reject it as coming from some old "fuddy duddy" who is not in tune with the times . . . because I AM.

Kay Keniry
New York NY

What are fashion magazines and the economy coming to? The naked lady carrying two bags of groceries (April 1981) made me sad.

Is inflation so bad and her grocery bill so high that she had to pawn her clothing for food? Didn't they leave her a dime? But no clothes means no pockets, so where would she have put the dime? And where is she carrying her house keys? Clothes have a purpose, you know, modesty aside.

Lacking jewelry as well as key and panties, did she perhaps walk out of a hospital room and saunter stark naked to the grocery store?

Or perhaps she is simply at home after shopping in proper attire for sensible, healthful food. But why did she put away her clothes before putting away her groceries? The lady is not only minus panties, she seems minus her marbles. . . .

Marybeth L. Weston
Armonk NY

Talking about women and equality

At this crucial moment in women's political and economic history, articles of great strength and clarity are deeply needed. Maureen Orth's "Women Now—The Hot Political Issues of the 'Eighties" (April 1981) update on the serious threats to all of our (taken for granted) rights is an important call to action.

As with the popular misconceptions surrounding the ERA—it is the *media* that holds the power to alert and educate women and men to the severity of the demands of the New Right. These demands aim to limit our ability to make choices about our fertility, and when and how we choose to plan our reproduction. How many front page news stories have there been on these attempts to limit our freedom of choice? Not many. How much TV coverage have we seen that spells out the magnitude of anti-abortion, anti-birth control, anti-choice legislation in the present administration? Not any. *Again* we find ourselves caught on one side by a Conservative administration and on the other side by a male dominated news media which does not perceive, sympathize or understand the problem.

Before the end of this Congressional session the debate calling for a Constitutional Amendment to outlaw abortion (and limit certain birth control devices) will begin. It is called the Human Life Amendment. As Ms. Orth reports, women must *now* organize and respond to their legislators, the news media, and each other.

Barbara Floria
New York NY

Our fact gap

I enjoyed Blythe Holbrooke's article "Women Now" (April 1981) in which she discusses some of my work and my views on the "nurturance gap." I was dismayed to find that I had been credited with research I never conducted. The article states that "Conversation analysis done by Dr. Belle's group confirmed what women often find frustrating: women's attempts to start conversations were often interrupted or ignored (encouraging women to speak very rapidly when they finally got the chance to)." This work sounds to me like the research done by Candice West and Don Zimmerman at the University of California at Santa Cruz and by Sally McConnell-Ginet at Cornell. I know that my group never did anything in this fascinating area. I hope that a correction will be printed so that I will not be thought to have taken credit for work I did not do. . . .

Deborah Belle, Ed.D.
Director, Stress and Families Project
Harvard University Graduate
School of Education, Cambridge MA

Editor's reply: *Conversation analysis among men and women attributed to Dr. Belle in Ms. Holbrooke's article was indeed the subject of a study done by Candice West at the University of California at Santa Cruz, and by Don H. Zimmerman, now at the University of California at Santa Barbara. We regret our error.*

Correction: *Yellow enamel moth-wing earrings shown on page 303 of our May issue were designed by Ted Muehling. Inadvertently, these earrings were attributed to Robert Lee Morris. We regret this error; Mr. Muehling's name should have appeared instead.*

Is summer sunlight making you look older?

You've been looking forward to the leisure of summer, when your busy pace slackens a little and you have more time to spend relaxing with family and friends. And you've worked hard at looking your best this year. A healthy diet has put your figure back in shape (no more hiding under bulky clothes now that warm weather's here) and you've sparked up your wardrobe with some colorful new accessories. You've had your hair styled in a short cut that's cool and easy to care for and very flattering. You thought you were all ready for summer fun.

No wonder it's a bit of a jolt to catch an unexpected glimpse of yourself in a store window while shopping and realize that this year the bright summer sunlight reveals your age too easily. Or worse, shows up those little wrinkle lines so that you look even older than you are. And that's not all. Every single moment you spend outdoors, lolling on the beach, puttering around the yard, jogging in the early morning light, picnicking with the children in the park, steals away the vital fluids necessary for you to look your youngest.

Before another summer sunrise, discover the secret shared by younger-looking women around the world, the secret of a mysterious beauty fluid that can help you look younger too, even in the face of summer. Here in the United States the mysterious beauty fluid is known as Oil of Olay.®

You'll know the remarkable beauty fluid is unique the very first time you experience it. The delicately rich blend of tropical oil and precious emollients is similar to the natural fluids that are abundant in younger skin, fluids that must be in proper balance for you to look your youngest. Oil of Olay penetrates quickly, going to work instantly with nature to help replenish those vital fluids. Lavish the beauty fluid over your face and throat. Watch your skin drink in the skin-cherishing blend. Within seconds your skin feels wondrously soft and silky smooth as dryness is eased away. You'll see a fresh, healthy-looking glow, a renewed radiance you might have thought was gone forever. And, perhaps best of all, those give-away little wrinkle lines (and you know how they're accentuated by summer sunlight) begin to fade from view sooner than you'd believe possible.

The change you'll see reflected in your mirror day after day is so noticeable to other people that friends may mention you look terrific. But even if no one comments, you have that wonderful feeling of confidence that comes when you know you look your very best.

Millions of younger-looking women living in harsh hot climates around the world, from the sun-swept beaches of Australia to the broad boulevards of Rio de Janeiro, wouldn't let a day go by without Oil of Olay as the heart of their daily beauty ritual. Join these knowledgeable women. Gentle on the beauty fluid first thing in the morning after washing or cleansing, to help replenish the essential fluids that time and the summer weather steal away every day of your busy life. Smooth on additional Oil of Olay any time during the day when your face feels dry or taut to help maintain your skin's proper balance of vital fluids.

The beauty fluid penetrates so quickly, without the slightest hint of greasiness, that you'll find it superb under makeup. Cosmetics sleek on easily and evenly over your softly smooth skin and stay fresher longer. When you choose to go barefaced, to give your face a summer vacation from makeup, Oil of Olay all by itself imparts a healthy-looking glow.

Discover the secret of Oil of Olay and discover how to look your youngest even under the summer sun, this year and every wonderful summer to come.

BEAUTY SECRET

• Eye makeup and lip gloss may be all the cosmetics you wear in the summer to accent your carefully acquired tan. But first, gently smooth on Oil of Olay® Beauty Fluid to silken skin and to let the deep tone of your tan gleam through. ■

ULTRA LOW TAR

Cambridge

1 mg tar
Soft Pack.

4 mg tar 100's.

For satisfying taste
in an ultra-low tar cigarette.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Soft Pack: 1 mg "tar," 0.1 mg nicotine—100's: 4 mg "tar," 0.4 mg nicotine av. per cigarette by FTC Method.

Living: Ideas and Trends

By Barbara Plumb

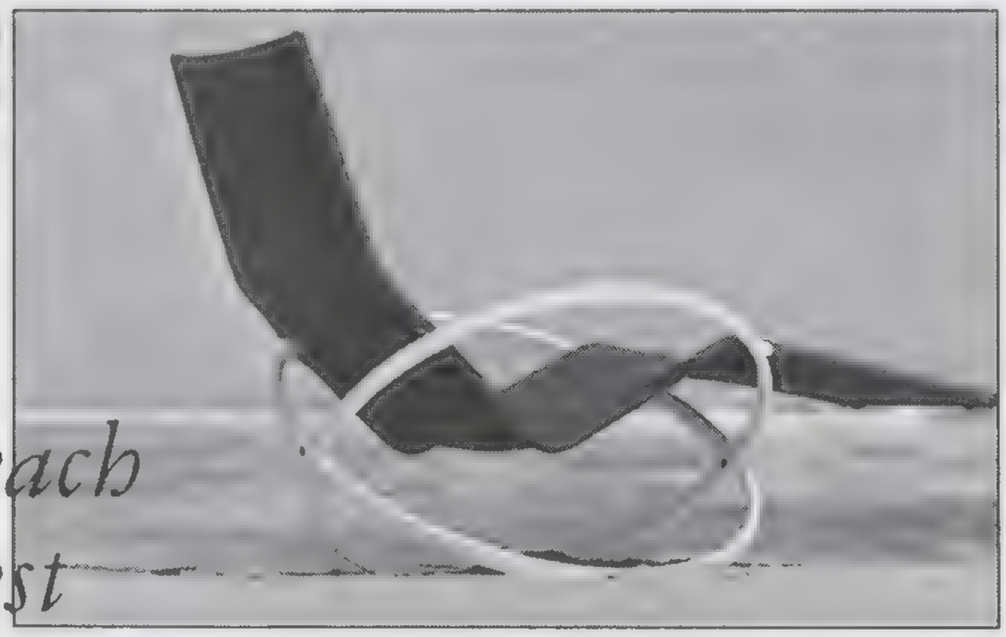
Free-form tub: bathe in beauty
...roll-n-tote chaise française
...KY weavings/NY eats

Showers are for soaping and cleaning, but a free-form tub in the shape of a 'splash' is just to sit in and enjoy," said architect Alan Buchsbaum, reporting on his trip to Japan. Since his discovery there of soaking tubs, no bathroom designed by him has been complete without one. *Above,* one version with its plants forms a jungled vista seen from an adjacent bedroom. No water goes to waste from the tub for, like that in a swimming pool, it is filtered and recirculated, warmed by its own heater.

Rooms to view

Never-built prototypes and newly found furniture designs by architect Marcel Breuer—along with his most famous, often reproduced tubular steel chair with bentwood frame and caning (*below*, at desk)—are on display at the Museum of Modern Art in New York City from July 25 through September 15. Complementing the pieces in the show, *Marcel Breuer: Furniture and Interiors*, are full-scale photographs of his rarely seen room designs. *Below*, his 1923 design for a woman's room in Paris.

Beach Best



Roll two hoops, tote one canvas-covered frame, and you'll have one of the most comfortable—and beautiful—chairs on the beach this summer. "Concorde Jet Chaise," from France (*above*) can be "assembled, folded, or disassembled in minutes without a tool." This take-along lounger has white or brown hoops, yellow, orange, brown, natural, or navy canvas, or beige mesh ($10 extra). Available at The Beach Plum Tree, East Hampton, NY; $179.95, plus shipping.

How two women made good: food, that is

ERIC KROLL

From zucchini-watercress soup, black Russian bread, stuffed and wrapped figs, to sugar-and-spice nuts, such are the delicacies to be found in The Silver Palate food shop on Manhattan's Upper West Side. A desire for American gourmet food prompted Sheila Lukins, caterer and graphic artist, and Julee Rosso, former adwoman, to open their store four years ago; the two are now producing eighty products sold in two hundred fifty stores. Promising edibles like those energetic grandmothers used to put up, Sheila and Julee (*above*) provide corporate lunches, luxurious picnic hampers, full dinner parties. More food for thought: blueberry vinegar, all-American chili sauce, chestnuts Grand Marnier.

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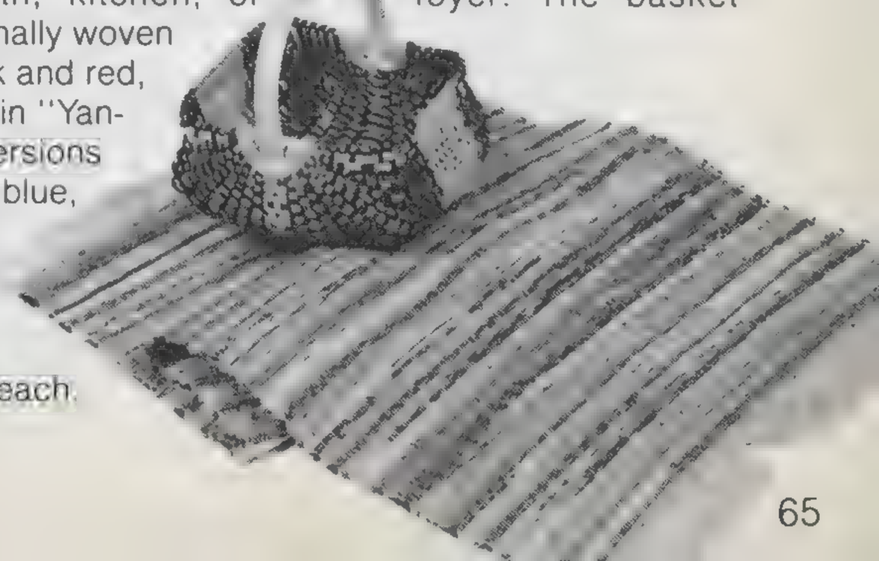

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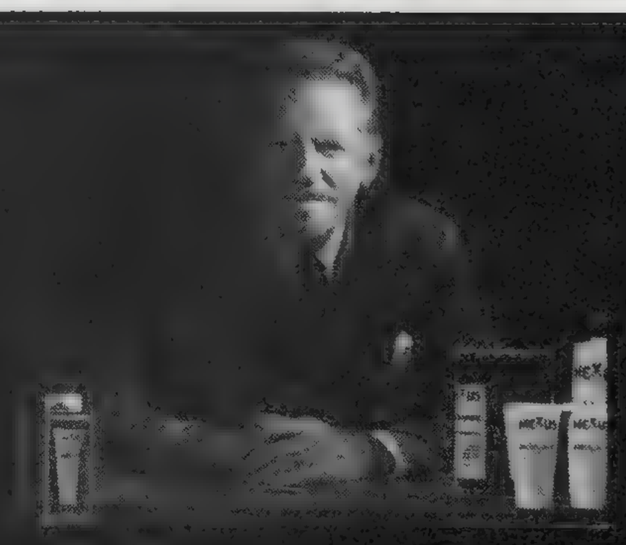

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Between Us

Thrive in a director's chair...bask in numbers ...find new-city aids

By Lorraine Davis

BOARDROOM BRIEFINGS

Today's woman of achievement often can expect to be tapped as a corporate director; even though only 2 percent of total board membership is female, the number of positions held by women has increased almost 28 percent in less than three years, according to Felice N. Schwartz of Catalyst, a national nonprofit group that promotes female board membership. And some stockholders are beginning to cast their ballots against any corporate-board slate that includes no women, knowing that women own more than half the corporate stock in U.S. companies.

Fifteen women who live in the New Haven, Connecticut, area can "prep" for boardroom chairs in a ten-week course, "How To Become an Effective Member of a Board of Directors." Registration closes August 1 for this, the fourth such series sponsored by the city's Chamber of Commerce; the Tuesday-afternoon seminars cost $125, run from September 15 to November 17, and cover such basics as financial and accounting skills, organizational and management techniques, legal requirements, and the composition of boards of private, public, and non-profit organizations. Teacher will be Joel Schiavone, executive vice president of the Schiavone Corporation, a firm with multiple corporations. Information: Leah Colihan, Greater New Haven Chamber of Commerce, 195 Church Street, New Haven CT 06510; (203) 787-6735.

ADDING LUSTER

All you math-avoiders might heed advice of Sally L. Hoffman, a Rye, New York, wife who indulged her lifelong *love* of mathematics in her return to the work force after full-time parenting three children. Ms. Hoffman chose accounting, recommends it as "an excellent profession for women and one that is growing."

Now on the Stamford, Connecticut, staff of a worldwide accounting firm, Ms. Hoffman studied at Pace University's Pleasantville branch, started her reentry career with a terrific bang: She got the highest score in the U.S.A. on her nineteen-hour-plus certification exam, earned a gold medal and the total respect of those who still blanch at the sight of numbers.

NEW PUBLIC UTILITY?

What service still in short supply is as basic to modern life as paved streets, electricity, gas, and water? "Child care," said Jan Calderon Yocum, executive director of the Day Care Council of America, "should be part of our public utilities, the things that are necessary for people to be able to function.... Child care is not a 'social service'—those are for deficit or pathological families or individuals. Day care is a need of normal, healthy families." Pointing out that, even with 55 percent of American mothers now in the labor force, we have so far refused—largely because of political differences—to learn from day-care advances in Russia, China, Israel, and Sweden, Ms. Yocum said the need for public-utility child care here will continue to grow. "Americans must be educated to the fact that child care is something we must provide and pay for, like gas and lights."

WOMEN AS BOSSES

Women in top-management jobs display better mental health than their male counterparts: psychologist Kathleen V. Shea, Ph.D., quizzing 153 women who earned $25,000 per year or more, in a study at Northwestern University, found women displayed better "self-actualization" on the average than men executives at both top- and middle-management levels.

IF YOU KEEP MOVING . . .

The latest assist for women (most often corporate wives) afloat in new communities without friend or phone line: Relocation Information Centers, with its pilot project in the Washington, DC, area, can lead you—before, during, and after your move—to vital institutions and services from savings bank to chimney sweep. Info: (202) 293-4346.

NAME THE FACES

On long summer afternoons, cardplayers of any age can soak up facts about females in American history while playing a lively game of rummy with decks that celebrate "Foremothers," "Founders and Firsts," and "Poets & Writers." How fascinating to learn—while accumulating "sets" of face or fact cards to win the game—that Susette LaFlesche Tibbles was the English name of Omaha Indian Inshita Theumba (Bright Eyes), whose lectures helped bring about passage of the 1887 act giving native Americans citizenship rights. . . . Or did you know that the first black woman to publish poetry in the U.S., Phillis Wheatley, wrote a poem to General George Washington and walked through Continental Army lines to present it to him? . . .

It's not really a surprise that the wild cards in all three of these Great Women card decks, invented by a young woman from Kansas City, MO, Miriam Hipsh, bear the profile of that non-dancing American in Paris: Gertrude Stein. Mail order, $6 per deck of fifty-two cards: Great Women Card Co., Box 1V 310 East 46th St., NYC 10017.

JULY ACTION OUTLINE

July 4: Demand equality and justice
This year, the Glorious Fourth will become National Women's Independence Day, with women rallying at the White House and across the nation. Congressional Union (feminist historians and activists) has called for recommitment to "life, liberty, and the pursuit of happiness; to justice and equality under the law; to control over our lives and our bodies. . . implementation of 1977 National Women's Conference Plan of Action."

July 10-12: Map strategy in NM
Tenth birthday bash for the National Women's Political Caucus will blast off in Albuquerque, New Mexico, with biggies Abzug, Steinem, et al., planning the future. Register: Call NWPC (202) 347-4456; write Grace Orlansky, NWPC, 1411 K Street, NW, Washington DC 20005.

July 12: Study biz-ad at Smith
High-potential business women will be sponsored by their corporations as they learn managerial skills at Smith College. This year's class is the second to take the three-week course on the Northampton, MA, campus, then spend a year of planned study back on their jobs, topped with a second summer campus session, in 1982. Result: a surge in promotability.

July 16-18: Train for work, for life
Workshops in personal effectiveness, career development, single parenting are included in Twelfth National Training Program of Federally Employed Women, in Indianapolis; open to women not on Uncle Sam's payroll. FEW, P.O. Box 16383, Indianapolis IN 46216.

People are talking about Beauty

Image building on the job…deductible beauty/fitness expenses… fall makeup ideas

Improving your presence . . . A woman committed to helping executive women succeed in business is Christen Brown, who runs On Camera, an image-training company in L.A. "Women," she says, "are not representing themselves properly as powerful people, which includes more than wardrobe and makeup." Women have to learn what Brown calls "empowering techniques."

If you can't relax, if you're tense and talking too fast, people won't hear a word you say. Ms. Brown's advice to corporate women: When you speak, don't smile for the first few minutes. "It's hard," she said, "for women to be taken seriously. We try to please and charm; that works against us in the business world." Learn to say no—and less. People focus more on fewer words with more punch.

When you're dressing for business, stay away from glossy wet-look lipsticks. And, before particularly stressful meetings, speeches, TV stints, don't load stomach with a large meal. Your energy will be misdirected to digestion instead of to communication with authority and directness.

"If the economic picture continues, the '80s outlook for corporate women could get bleaker," says Carole Beller, one of the few women cosmetics company presidents (Frances Denney) and president of Cosmetic Executive Women. "Companies won't be able to continue to pay so many large salaries. Women, with their lack of experience and support systems, will be among the first execs to go." The training On Camera provides should help women keep their management positions.

FALL MAKEUP TRENDS

The fall makeup clues that showed up at the Paris/Milan collections: splurges of gold everywhere . . . and lots of red, the way it turned up at Soprani—mouth color that was red-hot and lacquered (it's a color to keep your eye on for fall). And for P.M.—at Armani: the "Oriental eye." Liner extends in parallel lines from outer corners, with chalk white smudged between the lines—eye-opening, appealing. Another version at Chloé: the gold eyelid with a wing of soft red at the corner.

What's news: Says makeup artist Alberto Fava, who did the glorious makeups beginning on page 144, "The new direction that fall makeup is taking can be expressed only with color. Color for me is the main statement. You can use almost any shade—but always toned-down—rich but unbright. That is important." Women, he says, should keep dark lipsticks matte, lighter versions, more iridescent. Fava's basic lipstick wardrobe? "You need six. Brown, bright red, Bordeaux, light purple, orange, and gold." And wearing blue or green eyeshadow? "I like them," advises Fava—"if you wear them *properly;* i.e., never on the whole lid."

Makeup direction: "rich, unbright color is the fall trend"

YOUR BEAUTY $$$ ***Reasonable query among all of us who are money-conscious: Are any beauty/fitness expenditures, such as cosmetic surgery, spa-going, or cardiovascular training, tax deductible or can they be paid for by insurance companies such as Blue Cross and Blue Shield? It turns out there are no clear-cut answers and that it all depends . . . A brief rundown: Most medical insurance covers reconstructive surgery (a breast construction, for instance), but not elective cosmetic surgery. Physical therapy is often covered if it is taken at a hospital. The type of coverage varies, however, depending on your policy. Some other forms of exercise may be covered, if they are doctor-prescribed. Where the IRS is concerned, each case is judged individually; it's best to consult with an expert if the amount at stake is substantial. Elective cosmetic surgery can be allowed as a medical tax write-off, as hair transplants may be. Ditto weight-loss spas, if they are medically required and doctor-prescribed exercise.*** ***—DOROTHY SCHEFER***

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Horoscope

By Maria Elise Crummere **July**

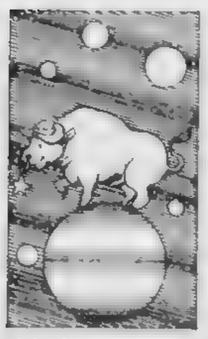
Aries: Steer clear of commitments. **Taurus:** A power play saves the day. **Gemini:** You can have it all. **Cancer:** Nonstop joy! **Leo:** Make a fresh start. **Virgo:** Go public with plans. **Libra:** Get by with help from your friends. **Scorpio:** Contacts count. **Sagittarius:** Play the waiting game. **Capricorn:** Across-the-board changes. **Aquarius:** Every move counts. **Pisces:** The stage is set for love

MONICA INCISA

Aries

MARCH 21–APRIL 19

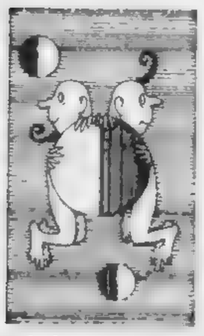
The glowing charge of energy that comes with the new moon on the 1st sparks you to make several key decisions. Put them to work for you by the 6th, but steer clear of any commitments from the 7th to the 12th—there is just too much tension in the air. At full moon on the 17th, the pressure eases and you can resolve your remaining problems in a level-headed way—especially ones involving your family. Your efforts will pay off at the eclipse on the 31st.



Taurus

APRIL 20–MAY 20

Early in the month, good times and lavish spending help you to shut your eyes to the intense emotional pressures all around you. But, at full moon on the 17th, you will have to face reality—and the necessity to organize yourself for a major power play to make up for the time you have lost. Don't sign any agreements on the 20th and 21st. Then, bide your time until the eclipse on the 31st, when you will become aware of the many enticing options open to you.



Gemini

MAY 21–JUNE 20

A heady double dose of power comes your way with your ruler, Mercury, in your own sign from the 1st to the 12th, spurring you to tackle several problematic decisions. But go easy when it comes to full moon on the 16th and 17th: your judgment may be slightly off and lead you astray. By the 30th, you are firmly back on the track and your decisiveness will play a major role in fulfilling a goal you have had all your life. With romance also in full bloom, what more could you want?

Cancer

JUNE 21–JULY 22

With the sun in your sign all this month, your reasoning ability is keener than usual and you are able to pull off a major behind-the-scenes maneuver between the 1st and the 13th. With your success made public on the 14th and an amazing surprise on the 18th, the joy will be nonstop to the 24th. Then, on the 29th, you come down to earth and realize that you have some decisions to make. Go with the gamble: the eclipse on the 31st will assure you of a stunning financial coup.

Leo

JULY 23–AUGUST 22

The marvel of the new moon on the 1st sets the stage for this momentous month: for the first three weeks, lovely Venus attracts people to you who are eager to please you—especially when it comes to love; the eclipse at month's end can play an important role in your progress: take a long, hard look at yourself and your relationships and then use it as a basis for a fresh start.

Virgo

AUGUST 23–SEPTEMBER 22

From new moon on the 1st until the 12th, you may feel pulled in two directions: you sense that some part of you is at odds with the work you are doing and that you may belong elsewhere. Meanwhile, spirited Mars makes your head spin with ideas. You are forced to shift your pace on the 13th and again on the 17th. But the eclipse on the 31st clears the air: you suddenly realize that your two-year-old period of obligations is ending and that you can go public with your plans.

Libra

SEPTEMBER 23–OCTOBER 23

You draw strength from every quarter this month: your ruler, Venus, is not only in supportive, loving Leo until the 24th but in your house of friendship as well. You could not be in a better position to make stunning new progress toward your goal. Map out your plans carefully, allowing for a surprise on the 21st. Then, with the help of powerful friends, launch your plans at the eclipse on the 31st. You will be amazed at the glorious new possibilities that open up to you.

(Continued on page 76)

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(Continued from page 75)

Scorpio

OCTOBER 24–NOVEMBER 21

Early in the month, prepare yourself for an intensive period of give and take with others—and try to accept the fact that you will have to leave a number of questions unresolved until after full moon on the 17th. Your success will hinge on information that comes to light on the 21st, and your connections. Pay attention to finances on the 24th. At the eclipse on the 31st rely on your instincts and you'll be the big winner.

Sagittarius

NOVEMBER 22–DECEMBER 21

Don't expect smooth sailing this month: the first eleven days bring a challenge from those whose opinions matter to you—best not to sign any agreements on the 6th and 7th. Even though the tension fades around the 13th, play the waiting game on the 16th and 17th when your judgment is not up to par. Map out plans from the 27th to the 30th, then move on the 31st and you will have taken a giant step toward a secure future.

Capricorn

DECEMBER 22–JANUARY 19

Pluto's big move coaxes the winning alliance of Jupiter and Saturn (which occurs every twenty years) to work its magic for you this month. From the 1st to the 17th, business affairs fall into place and you finally forge partnerships that will endure—especially where love is concerned. The eclipse on the 31st sparks across-the-board changes in your life that point to a satisfying future.

Aquarius

JANUARY 20–FEBRUARY 18

Even though your ruler, Uranus, in dynamic Scorpio, brings an alluring aura of power to your project, the moves that *you* make are what count. Both the information that comes your way on the 6th and 7th and your own actions on the 12th and 13th will play a big role in your future. The 21st may be a difficult day for you—and for someone you care about. Open yourself to the influence of the eclipse on the 31st, but delay decisions about partnerships until it is over.

Pisces

FEBRUARY 19–MARCH 20

On one level, the first two weeks of the month may be trying for you because you know that your judgment is being tested in several crucial areas. But you also gain insight as to your relationships and learn how to deal with new opportunities that emerge from the 5th to the 7th. Don't make any plans on the 21st. By the time of the eclipse on the 31st, you are in the mood for love.

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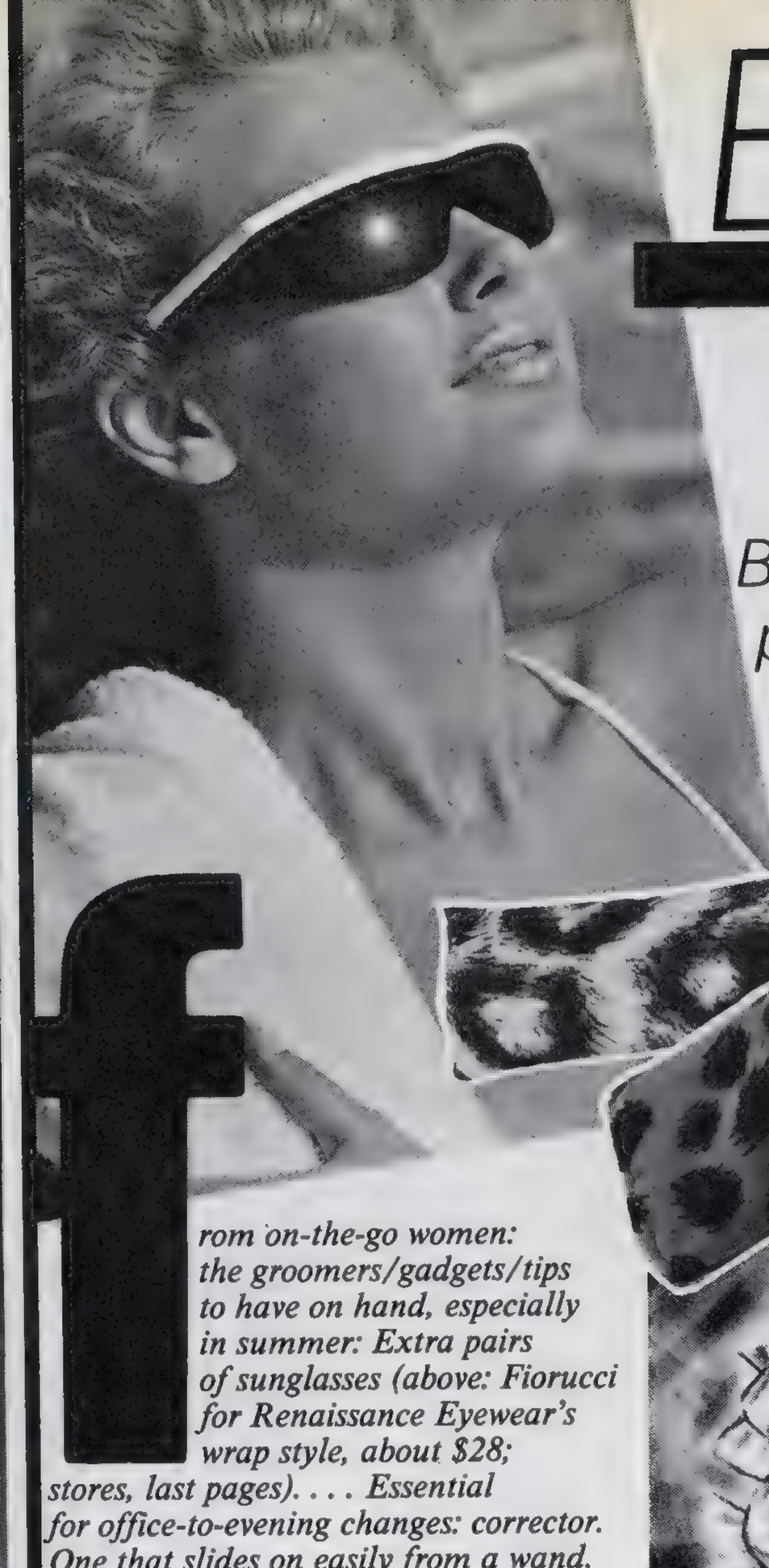
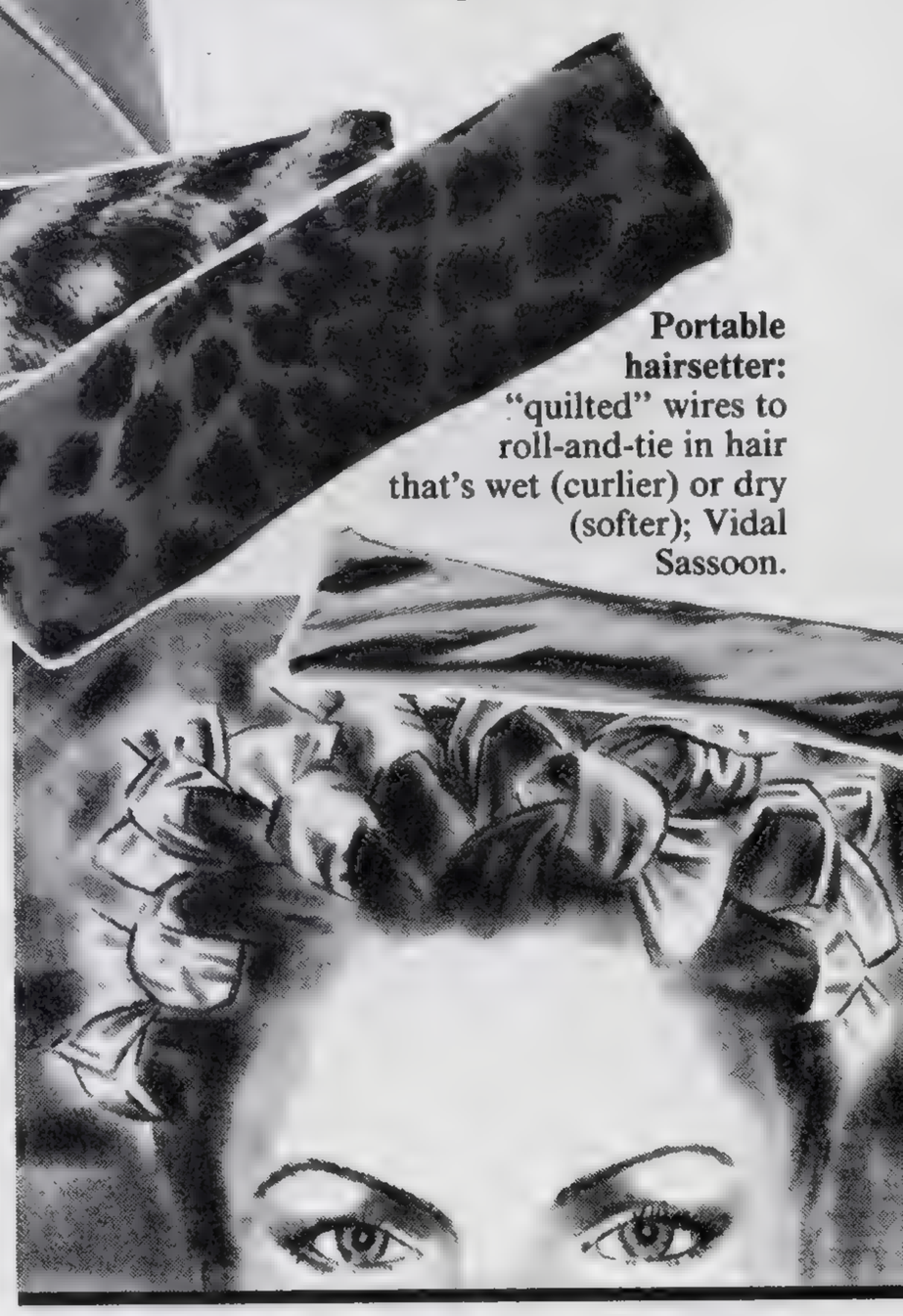


rom on-the-go women: the groomers/gadgets/tips to have on hand, especially in summer: Extra pairs of sunglasses (above: Fiorucci for Renaissance Eyewear's wrap style, about $28; stores, last pages). . . . Essential for office-to-evening changes: corrector. One that slides on easily from a wand, Clinique's. . . . The most versatile, portable face makeup: Lancôme's Dual Finish—puffs on dry as powder, sponges on damp as foundation (and can't spill in purse). . . . And a fast way to perk up hair: hot rollers, with speeded-up action from a hot-set spray, (Pantene's). . . . Two on-the-road lifesavers: a battery-lighted mirror (Schildkraut, at Macy's). Throwaway herbal eye sachets—when there's no time for bath or nap. By Elfin.



Portable hairsetter: "quilted" wires to roll-and-tie in hair that's wet (curlier) or dry (softer); Vidal Sassoon.

Super beauty finds

Healthiest $13 investment: Marjorie Craig's "21-Day Shape-Up Program" cassette. . . . Two "musts" we love, use: sloughing grains (Gillette's Aapri facial scrub) and a body oil that is absorbed *quickly* (Lancôme's Jeanne Piaubert's). Finds: Trish McEvoy's blunt-edge blending brush ($16 ppd.), sensitive-skin brush ($21 ppd.); Trish McEvoy, 800-A Fifth Ave., Suite 101, NYC 10021. For removing sunspots—Frances Denney's Fade-Away.

Summer shape-up ideas: To have delivered at home by the case—zero-cal, salt-free seltzer. . . . Essential element in any tote that goes to/from office: a pair of lightweight sneakers, to "squeeze" walking into a daily routine. . . . "Carry" aid that prevents low-back strain when you walk: nylon waist pack that holds the contents of a purse. Another on-the-go idea, this one for Laszlo-regimen lovers: new small-size soaps and travel minis (*left*), empty plastics you fill from larger sizes.

Photo, *left*: Sean Eager; sketch, *above*, Bob Heimstra

fashion by: Blassport

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YOUR WELL-BEING

How to set—and reach—goals for yourself

Our four-step fomula puts you on top of your targets

BY BARBARA LANG STERN

Do you set goals—large and small—for yourself? Do you periodically take stock of where you are, what you're doing, what you'd like to do?

Some people, with relatively little conscious effort, intuitively establish long- and short-term objectives and priorities. They organize their time, energy, and resources and, pausing occasionally to review their choices, they progress with a minimum of distress and a maximum of satisfaction toward their goals.

Most of us, however, are much more casual or ambivalent about establishing goals and committing ourselves to specific objectives. Although we may want to advance our careers, acquire new skills, improve a relationship, or find more time for ourselves, realistic goals like these frequently exist separately and apart from our actual *behavior.* This discrepancy often shows up in our simple, every day intentions and actions: somehow we don't get around to writing the thank-you note, buying the gift, balancing the checkbook.

There are, of course, many reasons (conscious and subconscious) why you may avoid setting and/or pursuing goals. It sounds like a lot of work! You may be spiting someone who expects things of you. You may fear commitment or change. You may be afraid of failure and disappointment. You may fear success, which in turn can arouse fears of being envied, or having to meet higher expectations, the fear of accepting new responsibilities and freedoms, of changing your self-view, or confronting subconscious feelings that you might be unworthy. A perfectionist may have difficulty getting started toward any goal because she's sure her efforts couldn't possibly live up to her own unrealistic self-demands and so she'll feel ashamed. A procrastinator may not only be avoiding the possibility of failing but the suspense of even trying. Many of us have negative feelings about deadlines. You may say that you don't want to feel programmed or pressured, or perhaps you're not ready yet to make important choices which, in a sense, will define you. You simply prefer to feel flexible, spontaneous free.

The trouble is, you may feel free but you're also apt to feel vaguely disorganized and as though your life lacked a certain amount of accomplishment and direction.

"Humans are problem-solving animals," writes Leon Tec, M.D., noted psychiatrist and author, in *Targets: How To Set Goals for Yourself and Reach Them!* (Harper & Row). "We need objectives. We need focus and direction. Most of all, we need the sense of accomplishment that comes from achieving what we set out to do. Without this sense of accomplishment, a true sense of self and of self-esteem is virtually impossible to develop."

Comments Dr. Tec, "I'm not suggesting that we have to rigidly establish and pursue goals. On the contrary, we need to be flexible and open to new opportunities that might come along at any time. But it's important to make plans, even if we decide to change them, so that at least for the moment we know where we're going and we can have a sense of progress. In the long run, it's frustrating, not liberating, to be like the airplane pilot who radios, 'I have good news and bad news. The good news is that I'm making excellent time. The bad news is that I'm lost!' " Or, putting it another way, adds Dr. Tec, "A sailor without a destination cannot hope for a favorable wind."

In order to start organizing your actions toward specific objectives, Dr. Tec suggests thinking in terms of traditional archery targets. "An intention is something you make up your mind to do," he writes in explanation. "A target, however, is something that actually *draws* your atten-

tion toward it—that in a sense forces a certain line of action."

A simple target might be writing a thank-you note after having been to a dinner party. A compound target might be deciding whether to take a night course. You need to divide and separate this compound target into simple components which might include: writing for the college catalogue, talking to people who have taken similar courses, learning whether your employer will share some of the cost, and so forth. In both instances, your first objective is writing a note, which you'll do, suggests Dr. Tec, if you set it up as a genuine target:

1. Clear a space in your own mind in which you can erect this target.

2. Create a highly visible, visual target to aim at. In this example, take thirty seconds to run through a complete mental scenario of getting out note paper and pen, composing and writing the note, addressing and stamping the envelope, and mailing it.

3. Set a specific time at which you'll act. For instance, tell yourself, "I'll write the note while I'm waiting for the coffee to brew in the morning." Your deadline is the bull's-eye in your target.

4. Reinforce your target by keeping it visible: a reminder taped to the mirror might be enough, but putting pen and paper on the kitchen table ready for the morning might be better.

"Establishing a target is an act of affirmation," writes Dr. Tec. "Inherent in that action is confidence in your ability to achieve your goal . . . [and] a belief in the value of that target or goal." ▽

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Entertaining:

Tips and Treats

By Sandi Cushman

To keep your summer-party-cool: iced coffee with a difference…wind chimes …one-pot dinner…supper in a bag

Barbara Moore

Warm weather treat to keep on hand: crème fraîche to serve dolloped on top of iced coffee, the way New York hostess Marilyn Evins does. Her recipe for crème fraîche: to 1/2 pint light cream, add 1 tablespoon buttermilk. Put in sterile glass jar with Saran Wrap between lid and jar, close tightly. Shake well, let stand at least 24 hours in draft-free place, until thickened. Stir and refrigerate. Keeps for about a month. For a full-strength drink, use ice cubes made of coffee.

Variations on a summer theme

● **To cool off** even the hottest summer night: the sound of wind chimes hanging in a dining-room window or from a porch beam, stirred by occasional breezes.

● **Lighting the night:** instead of candles in ordinary candleholders, candles shielded by glass (somehow it's cooler looking) in hurricane lamps or in café lamps. Group these together with oil lamps, or scatter them around an outdoor dining area—the glow is soft, warm (but not hot). And don't forget how pretty Japanese lanterns are strung between trees, gently lighting the lawn.

● **Raid your garden** (or local vegetable stand) for your dining-table centerpiece. One wonderful look at a dinner party given recently by New York catering firm Glorious Food: a round wicker platter piled high with deep-purple miniature eggplants, their pale green stems and leaves still attached, on a violet-colored round tablecloth, with deeper lavender linen napkins. Your own variations: summer squash on a sunny yellow tablecloth, tomatoes on an orange tablecloth.

● **Newest serving platters:** oversized "saucers" (about eighteen inches in diameter) that are used to underline large plant pots. But—they must be the kind that have been glazed, not the porous unglazed clay variety.

BAG IT:

Make your next dinner party a picnic under the summer stars, and make it easy on yourself by giving each guest a white (not brown) paper bag filled with food surprises. Suggestions: bite-sized quiches (baked in small cupcake tins), chunks of paté, a cold chicken leg, each wrapped in aluminum foil (holds up better than plastic wrap), a small container of salad—halved cherry tomatoes, julienned carrots and zucchini blanched for a minute in boiling water and then marinated in a creamy dressing—slices of fresh pineapple or little bowls of fresh berries, with brownies or cookies. Include a paper napkin, plastic cutlery—and—like the prize in a Cracker Jack box, one small nonedible surprise/present. All the fun of a children's birthday party. Then all you have to serve: white or red wine, after-dinner coffee. Variation: breakfast in a bag after an all-night dance: croissants, jam, fresh fruit, Thermosed coffee.

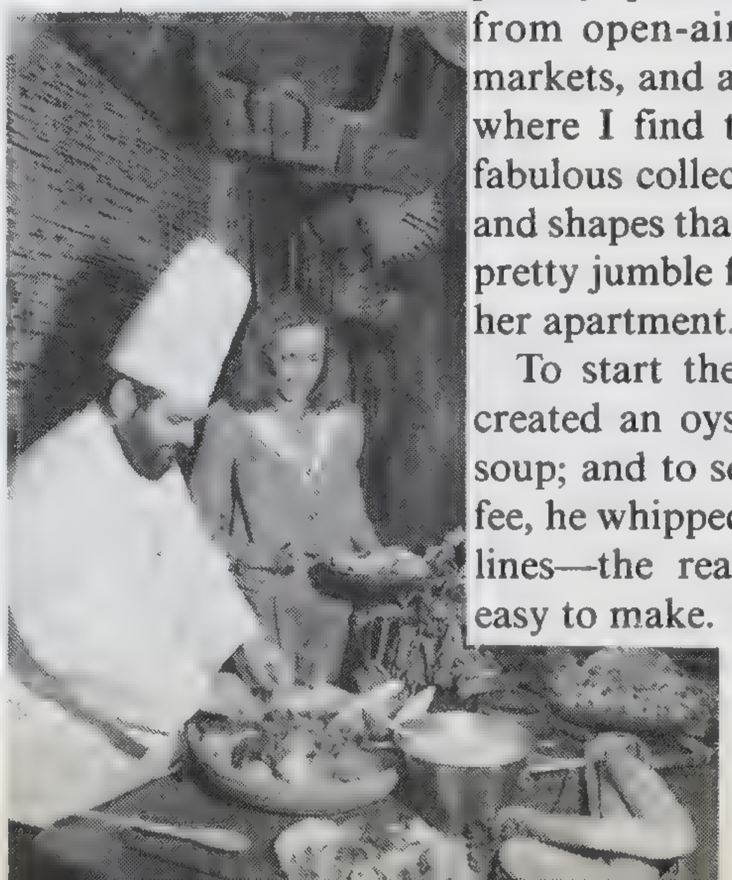
COOL IT!

During the hot weather, lagging appetites need to be coaxed by zingy flavors, beautiful colors—eye-appealing foods that are also quick and easy to make. And if you plan to feed a crowd, coming up with this kind of menu is even more of a challenge.

One solution: the kind of party cooking that Cece Kieselstein-Cord (*below*, with a friend, chef Paul Prudhomme, owner of New Orleans' popular Cajun restaurant K-Paul's Louisiana Kitchen) loves to do. Cece, a native of Louisiana, who with her jewelry designer husband Barry, lives in New York, is faithful to her native cuisine. A favorite one-pot meal, ideal for summer because it's cooked on top of the stove (who wants to turn on the oven?) is based on that Louisiana delicacy crawfish (you can substitute shrimp if necessary) boiled with potatoes, fresh corn, oranges, lemons, onions, garlic, and spices in a savory broth.

Cece serves this on oversized glazed pottery plates found in Mexico. Also from open-air Mexican markets, flea markets, and auctions—"just about anywhere I find them," as Cece says—the fabulous collection of baskets in all sizes and shapes that hang in an organized and pretty jumble from the kitchen ceiling of her apartment.

To start the meal, Paul Prudhomme created an oyster, brie, and champagne soup; and to serve with after-dinner coffee, he whipped up traditional pecan pralines—the real thing, and surprisingly easy to make. *(See page 100 for recipes)*



Paul Prudhomme and Cece Kieselstein-Cord

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Beauty Q & A

Summer beauty ideas: new super-sheer makeups...what you can do about flaking skin...the right way to remove eye makeup

Q I like the look of makeup and feel I need a little color; but, as I am active outdoors in summer, I don't want to wear any foundation that will make me feel hot. What do you suggest?

A One of the best solutions is to mix a bit of loose honey-toned powder into your regular moisturizer. Some of the new multipurpose bronzers (such as Rubigo's Face and Body Color) were designed to be blended with other products. Most come in one color only—a medium bronze shade—that can be added to your moisturizer and mixed either into a light peachy tone or a deeper glow, depending on the amount you use. Put a nickel-size dollop of moisturizer in the palm of your hand, tap in a little powder, then blend together until the solution is as light or dark as you want. (A word of advice: the mixture will look much darker in your hand than it will on your face. Rub a little color on a patch of skin to discover the true color.) These new powders can be combined with sun blocks as well—to give you a "tanned" look while protecting your skin. A light spray of mineral water will help "set" the color and will make you feel cool, more refreshed, too.

If you don't have the time or patience for mixing your own, there are also tinted moisturizers on the market that give you the color you want without a heavy, "covered" feeling. They're sheerer than regular foundations, slide on smoothly, and stay that way—even when you perspire. Some contain sunscreens, too—for added protection. Two we like: Elizabeth Arden's Active Day Protecting Moisture Cream; Chanel's Teint Sport/Protective Color Creme.

Q I've heard so much advice about eye makeup removal that I don't know what I should be doing. Is baby oil better than a non-greasy cream? Is a tissue, cotton ball, or cotton swab the best tool? I know the skin around the eyes is extremely sensitive—and shouldn't be tugged or pulled at, so I want to be sure I'm using the best, gentlest method. What is it?

A You're right to be concerned. This task deserves extra-special care, so we took your question to eye makeup pro Madeleine Mono. Her advice: "Always use a clean cotton ball that has been stored in a closed container to remove eye makeup. Facial tissue is much too harsh for this delicate job. Use a fragrance-free, non-oily liquid eye makeup remover; it doesn't leave a greasy residue on the eyes (as does baby oil or petroleum jelly)—especially important when you're removing day makeup so you can reapply it for evening. If the skin around the eyes is oily, your new makeup will not 'hold' well.

"Put a little of the remover on the cotton ball, gently wipe off makeup. Work from the inner corner of the eye to the outer corner; be careful not to pull or tug at skin. Repeat, changing cotton as needed, until there is no trace of makeup left on the cotton. Use a fresh piece of cotton when you switch to your other eye." More tips on eyes in Madeleine Mono's new book *Make Eyes With Madeleine Mono* (Harper & Row).

Q Every time I get a little sun, my skin gets dry and begins to flake and peel. The skin on my legs looks especially scaly. Is there a way to prevent this flaking or to minimize peeling once it begins?

A According to Hillard Pearlstein, M.D., assistant clinical professor of dermatology, Mount Sinai School of Medicine in New York: "Skin that tends to burn and peel must be protected with a strong sun block. Apply it every time you go out in the sun—even if you'll only be out briefly—so that your skin will tan, not burn. Protected skin will not peel or flake as easily.

"Once peeling has begun there is no way to stop it; those dead skin cells are destined to come off. You can, however, improve the appearance of flaking skin by moisturizing frequently with cool water and an emollient cream or body oil. The moisturizer will help dead skin lie flat, but eventually you will peel. Using a loofah will speed up the process.

"If you have dry scaly skin on your legs, it's probably due to the way you shave. Never lather up for shaving with the same soap you use to clean your body—it's much too drying. Instead, use a good shaving cream. Let it rest on legs a few minutes before you shave—to soften skin. After shaving, use a good emollient."

EDITOR'S NOTE: *An answer we gave to a reader's question in our February issue—about perming color-treated hair—has brought in a lot of mail, continuing the controversy about which of these two chemical processes should come first. To clear up the issue: The woman who wrote us in February had always colored her hair, so the question for her was when to perm after coloring (she was advised to wait at least two weeks). For women with virgin—untreated—hair: perming should always be done first. Coloring—after a few weeks' wait—is second.*

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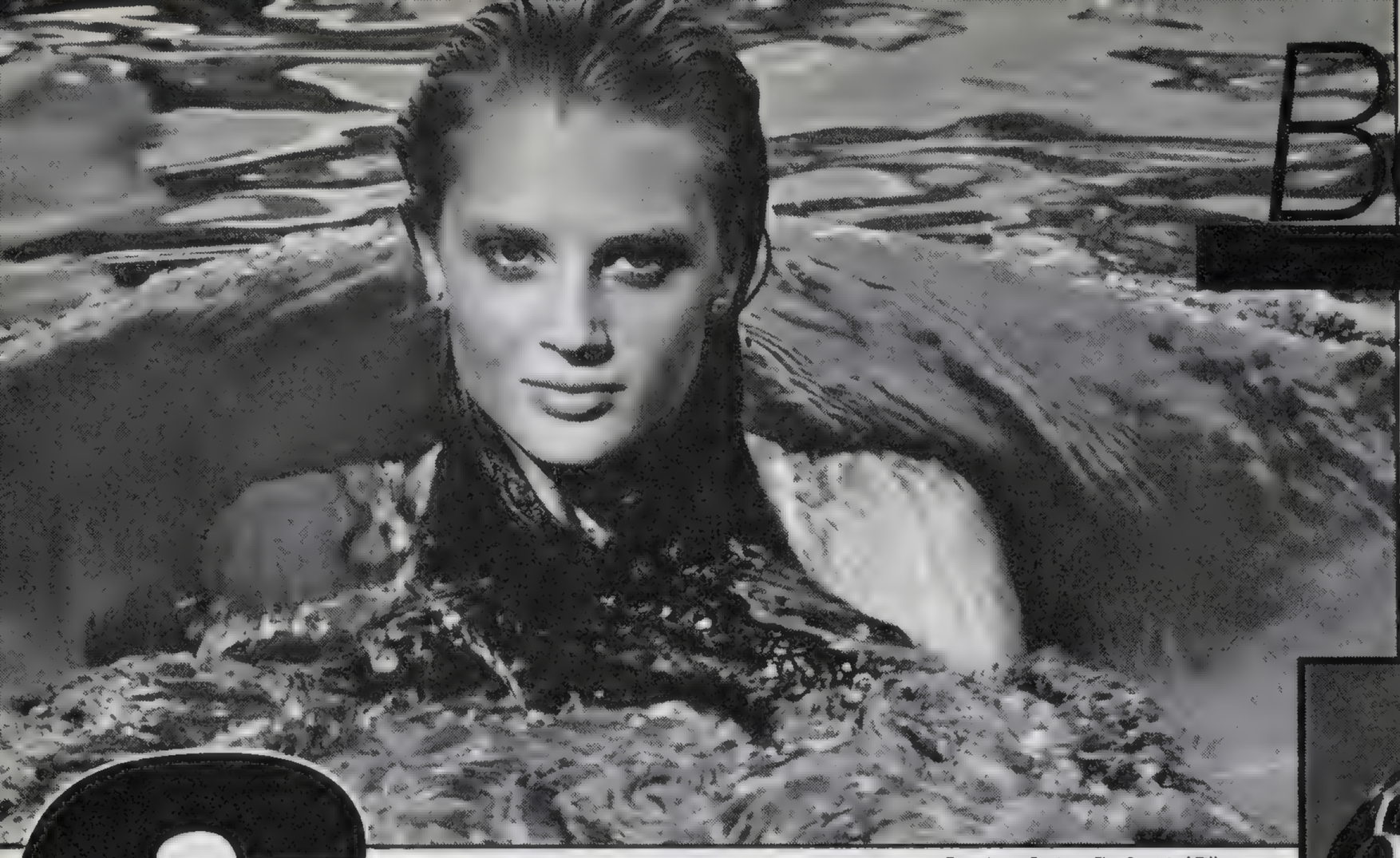
Beauty Now

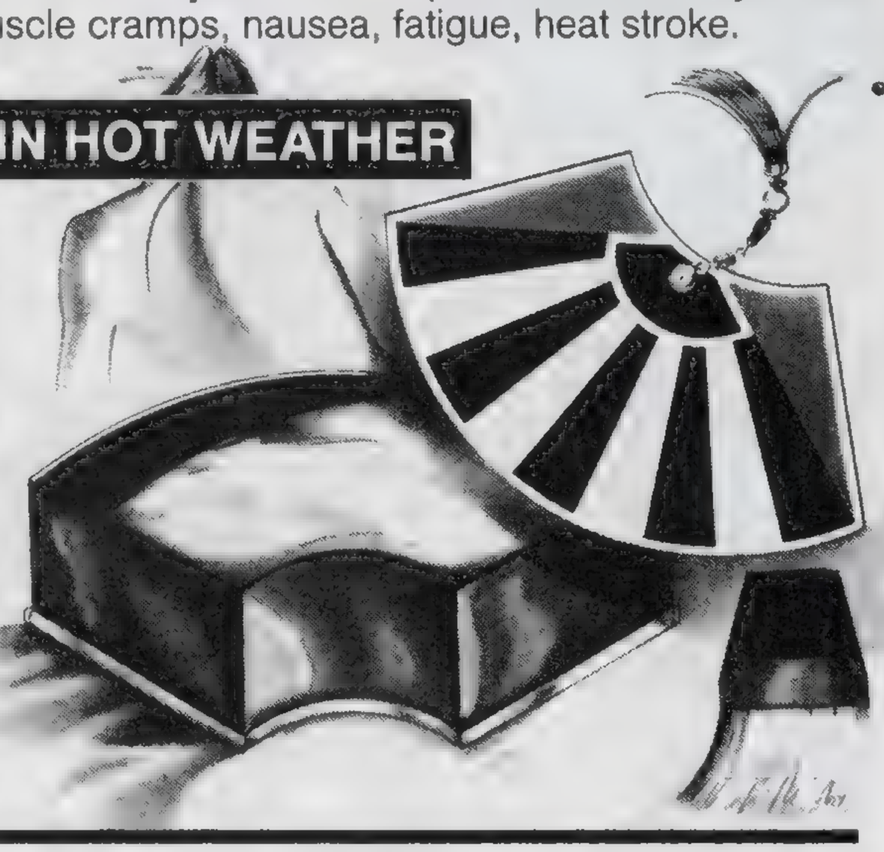
Water: refreshing, healthful, more important in summer



Top photo: Earrings, Elsa Peretti of Tiffany

Summer must: replenishing water lost by your body because of high heat (you lose even *more* water when you exercise). Drink at least 6 to 8 glasses of water a day. Eat cantaloupe, tomatoes, cold vegetable soups—also good sources of water. Avoid: too-cold, icy drinks; sugary and alcoholic beverages, which dehydrate you even more (as do beverages with caffeine), because they act as diuretics. If you do not replace lost water, you risk severe dehydration; results: muscle cramps, nausea, fatigue, heat stroke.

HOW TO STAY COOL IN HOT WEATHER



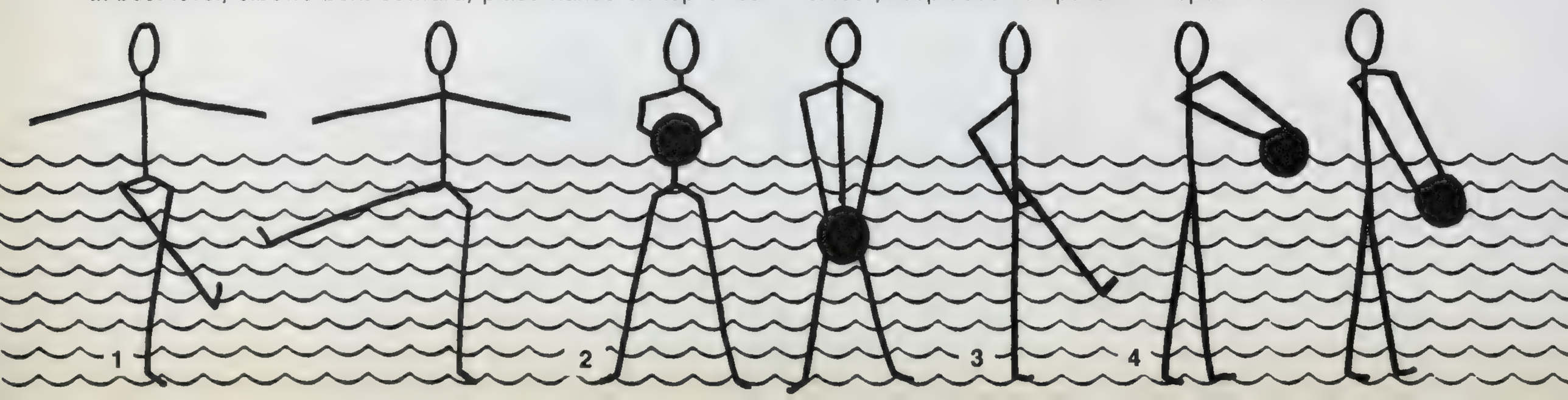
Four ways to keep you fresher, longer: 1. Wearing water-resistant makeup, especially mascara (Maybelline, Max Factor). 2. Mixing a few drops of astringent or water in foundation. 3. "Supporting" foundation: oil controllers. To try: T-Zone Controller by Charles of the Ritz. 4. Best all-over cooler: bath powder. Most luxurious, YSL's Opium in a beautiful lacquered box; $55, *right.*

Tap or bottle?

Whether you drink water from the tap or the bottle depends on taste, and, according to some doctors researching the subject, on whether your water is hard—possibly better for minerals—or soft. How to tell hardness? One way: see how much residue you have in your bathtub ring. The more residue, the harder the water. If you switch to bottled water, read labels carefully. If you are on a low-sodium diet, avoid mineral waters with a high sodium content. Distilled water is not recommended. Check name brands with Human Nutrition, USDA, SEA, Washington, DC 20250.

Water: best exercise "resistance"

Working out in water is *the* best way to exercise. Swimming is one of the best exercises. Why? Because water offers built-in resistance and supports the body without stressing muscles, joints. *Below,* four easy limbering/toning exercises to do in a pool, from The Greenhouse spa near Dallas. 1. **For hips, thighs:** stand straight, back to pool wall, holding onto ledge. Bring right leg in front; extend flexed foot, swing leg to left side, then wide to right; keep leg straight. Do 10 times, each leg. 2. **For arms:** with arms at bust level, elbows bent outward, place hands on top of ball with middle fingertips touching, thumbs down. Push ball straight down under the water, extending arms completely; return without breaking the surface. Repeat 20–30 times. 3. **For outer thighs:** Stand with pelvis tucked under, left arm on ledge, right hand at waist. Keeping right foot flexed, leg forward, kick leg out to the side and back down, without leaning over or "untucking." Do 30 times, each side. 4. **For stomach, arms:** with back and hips against ledge, feet wide apart, hold ball in hands with arms straight. Exhale, keep arms straight; push ball under water to touch legs; inhale as you slowly bring ball up. Do both to a count of four; keep abdomen pulled in. Repeat 15–20 times.



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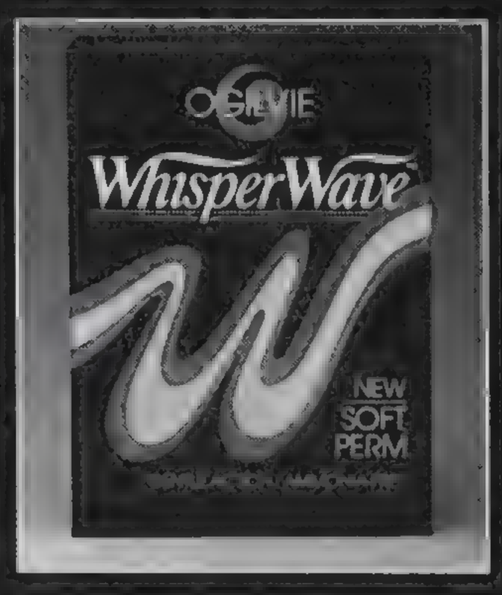

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Read your way to dollars: learn to scan annual reports

Fast facts about your job/investments

BY GRETCHEN MORGENSON

Would you read something that told you where to invest your money or, if you've already invested, whether it's wise to leave your money where it is? Would you examine something that told you how your employer is faring financially (translation: whether your job is secure)? All this information and more can be found in annual reports issued by some eleven thousand publicly held companies; but shocking numbers of people, if they open them at all, admire the pictures, flip past the numbers, and file the documents guiltily in the trash.

You'd probably like to be able to read and understand a company's annual report if it weren't so technical. Trick one: think of an annual report as an exposé with you, your money, and your future as its subject. Here's how to go on from there.

Where to begin? At the back
"The first step in reading an annual report should be an automatic one," says John R. Prout, manager, foreign exchange at Colgate-Palmolive Company and instructor of a class on how to read annual reports at the Network School for Learning in New York City, an innovative adult-education program offering instruction in a variety of courses. "Go to the back of the report to where the auditors' opinion is given, usually called 'Report of Independent Accountants.' The accountants' statement tells you that financial statements presented in the annual report have been verified by an independent auditor, and that the company (let's call it CDL Corp.) conforms with generally accepted accounting principles. Make sure that the accountants' opinion is a 'clean' rather than a 'dirty' one. A 'dirty' opinion will contain disclaimer words like 'subject to' and 'except for,' meaning that auditors have given only a partially clean bill of health to CDL Corp. Generally, this happens only if the company's in serious trouble.

"In some cases," continues Mr. Prout, "the auditors are unable to issue an opinion. This implies that the company's books are in such bad shape that, when the auditors looked at financial statements, procedures, and controls within the corporation, they gave up.

"Once you make sure CDL Corp. received a 'clean' opinion, while you're at the back of the report, look for a footnote section under the heading 'Contingent Liabilities.' Essentially, this tells you the status of certain tax, legal, and other issues pending that relate to CDL Corp. that may have an impact on its financial position. If, for example, it's a small pharmaceutical company with a net worth of $5 million and lawsuits pending of $1 billion, if some significant amount of money were to be awarded to the claimants, this would put your company—and your money—at peril."

Now, back to the front
You are now ready to hear from the Chairman of CDL Corp. in his letter "To Our Stockholders." According to Mr. Prout: "If anything negative is noted in the management letter, you must assume that the problem is severe enough that management felt they had to put it up front. Words like 'except for,' 'in spite of,' and 'notwithstanding' should be considered red flags signaling trouble spots."

Check to see if the firm is "clean"

Feeling your way through the "financials"
"The meat of the annual report is in the 'financials': the balance sheet, the income statement, statement of changes in financial position, and the footnote section," continues Mr. Prout.

● **The balance sheet** is a snapshot representation of the financial status of CDL Corp. taken at one particular moment. Many firms choose the end of the calendar year as the time to report their assets: cash, receivables (IOUs), inventories, land and other properties. On the other page of the balance sheet are all the company's debts or liabilities. A financially sound company should have an excess of current assets over current liabilities.

● **The income statement** gives you an idea of what happened to CDL Corp. during the year: the details of its revenues (sales) and expenses—the difference between the two being the firm's profits or losses.

● **Statement of changes in financial position** explains, as it says, changes that have occurred between this year's and last year's balance sheets. These changes are obviously a function of what happened during the year, as shown on the income statement.

● **Footnotes** tell the story behind the figures on the preceding pages: changes in accounting procedures, tax structures, stock and bond issue details. Your financial view of CDL is not complete until you read all the footnotes. For example, a tax reduction owing to an accounting change may have boosted CDL's profits this year, but since the growth isn't a result of strength in the underlying business but a tax-rate change that may not exist next year, CDL's profit growth is not as impressive.

What to look for if you're a stockholder
"If you're interested in buying CDL Corp. stock," says Mr. Prout, "or if you've already invested in the company and want to know whether you should sell your shares, look to the back of the annual report where CDL should have a 'net income per share' history for the past ten years. This information will help you assess what the earnings per share of stock have been in the past decade. You want to see this number grow; did it? Look also for growth in 'shareholders' equity': the difference between total assets and total liabilities; the value of what you as a stockholder own."

What if you want to buy a bond issue?
"The one difference that you should be aware of is that, when you buy its stock, you become an owner in CDL Corp.; when you buy its bonds, you become one of its creditors. In bankruptcy, creditors are paid off first, so bondholders take on less risk than stockholders.

"As a bondholder, your primary concern is the interest-rate market rather than a company's growth potential (which it would be if you owned stock), so you'd want to check that CDL Corp. will be able to pay interest on its bonds," continues Mr. Prout. "One way to figure this is to take CDL's operating income figure and divide it by its interest expense (both figures found in the income statement). If the firm has covered its interest expense with a comfortable margin, then you would feel pretty confident that the company will be able to meet interest payments. If CDL doesn't have much money left over to cover interest payments, then you may run the risk of CDL defaulting on your interest payments—your number one concern as a bondholder."

What to look for if you want to join CDL
According to Mr. Prout, "Your first concern is: am I going to join a company that's about to fold up? You can get a feeling for this by checking the business CDL is in and its management practices/policies, by looking at the photographs, reading the Chairman's letter.

"One thing I like to look at is 'segment reporting,' where CDL should break down its sales, profits, and assets internationally. If you're worried about the impact on the company—and your position there—of a recession in the United States, then you would feel more at ease if it were an international business. If, on the other hand, you're troubled by the possibility of international strife, then you'd look for a company whose assets are not located in unstable countries," Mr. Prout concludes.

Keep in mind that one annual report won't give you all the information you need—as with any other "shopping" you do, choosing a company to invest in or work for requires that you make comparisons. Is CDL Corp.'s growth better or worse than industry averages? Is management handling a current recession more or less adequately than they coped with a past one? If you want to compare CDL's figures with those of other companies in its industry, consult your broker. She can compute these and other important ratios for you to use in your comparisons.

For further details, turn to Merrill Lynch's informative booklet "How to Read a Financial Report." Write to Merrill Lynch, Pierce, Fenner & Smith Inc., Public Relations, One Liberty Plaza, New York NY 10080. ▽

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Health

Drug to jog your memory...sound effects on sanity...toxic metals you may swallow ...DES sequel: problems recede

By Melva Weber

MAGICAL MEMORY DRUG

Don't expect soon to be able to drop by your local pharmacy for some brain-brightener nose drops—but an analog, or synthetic form, of the brain hormone vasopressin has been found to influence human learning and memory. Scientists at the National Institute of Mental Health have reported in *Science* that desmopressin acetate, or DDAVP, chemically similar to vasopressin, given in nose drops to mentally healthy volunteers, significantly improved memory and learning performances. DDAVP brought even more dramatic improvement in mental function of clinically depressed patients, and in patients with memory loss owing to electroconvulsive therapy.

In the body, vasopressin is made in the hypothalamus, stored in the pituitary gland, and released into the bloodstream where it helps to regulate the clearance of fluid by the kidneys. It is used medically as an antidiuretic in diabetic illnesses; it is also capable of constricting blood vessels. Fairly recent research has found other actions prompted by vasopressin, including information processing (thinking), release of other chemicals, such as endorphins and substances that control memory.

In careful tests of DDAVP, the neuroscientists found not merely faster learning and memory but better organized, more consistent thinking and have started to look into the possibilities of DDAVP for help in mind-impairing conditions such as Alzheimer's disease and senile dementia. But the manmade hormone does not promise a substitute for mental effort. As the scientists put it, DDAVP appears to effect "increased accessibility to knowledge structures necessary for effective and complete encoding of recallable information." In other words, we must have it stored before we can retrieve it.

BAD NOISE NEWS

No nonsense about noise: we all should keep a pair of earplugs handy, says communication specialist Lillian H. Glass, Ph.D., University of Southern California School of Medicine. Dr. Glass believes earplugs ought to be more common as personal accessories than sunglasses, because overexposure to noise is more common than overexposure to the sun's glare. "Noise not only threatens one of your senses," says Dr. Glass, "but it endangers your general health and sanity." She adds that research links excessive noise to insomnia, ulcers, high blood pressure, and heart disease. Possible hearing/health threats: a dentist's high-speed drill, jet-plane noise in airport areas, other people's stereos, traffic, construction sounds. Dr. Glass recommends using ordinary earplugs or custom-molded plugs from professional audiologists.

POISON METALS IN YOUR MINERALS?

An earthy material used in ceramics, construction, and as a fertilizer, dolomite is widely used in pill form as a nutritional mineral supplement. H.J. Roberts, M.D., in West Palm Beach, Florida, says dolomite may be contaminated by toxic metals. At the Palm Beach Institute for Medical Research, Dr. Roberts examined hair samples of patients with unexplained medical problems, including neurological disorders, and found they often had unusually high concentrations of lead, arsenic, mercury, and aluminum. Many of these patients were taking dolomite as a source of calcium and magnesium. Analysis found toxic substances as well as the minerals the users were looking for.

IN RETREAT: DES EFFECTS

Good news for daughters of women given diethylstilbestrol (DES) during pregnancy: genital tract abnormalities found in almost all DES-exposed women decrease with time, may eventually disappear. Louis Burke, M.D., Beth Israel Hospital in Boston, MA, reported in the *American Journal of Obstetrics and Gynecology* the results of tests of about two hundred DES-exposed women. Two major abnormalities—rough glandular tissue on the cervix, a doughnut-shaped ridge around the cervix—decreased during the five-year study. DES-exposed women should have regular exams, however.

GARDENERS BEWARE!

If you enjoy gardening, you may buy plants and seedlings packed in sphagnum moss. Monna Grotte, M.D., of St. Paul, Minnesota, suggests in "Archives of Pathology and Laboratory Medicine" that you dispose of the moss promptly, handling it as little as possible; work gloves would provide extra protection. The moss can be contaminated with sporotrichosis, a nasty skin disease causing swelling, nodules, and small ulcers that can take months to clear up. Spores enter skin through any opening, even a tiny scratch.

SECOND OPINIONS: WHERE TO GET HELP

People facing surgery often are stymied by the highly touted recommendation: "Get a second opinion." Suppose the second opinion contradicts the first: which is wrong, which is right? And might surgeons, on the other hand, tend to rubber-stamp each other's opinions against the interests of the patient? For at-home answers to the issues surrounding surgical alternatives, turn to the recently published "Second Opinion" by Isadore Rosenfeld,M.D., (The Linden Press/Simon & Schuster) specialist in internal medicine and cardiology and clinical professor of medicine at New York Hospital-Cornell Medical Center in New York City. Also in New York City is a brand-new independent organization of thirty-five board-certified surgeons who, as a centralized service, provide second surgical opinions to patients and surgeons. Members of The Hecht Group: Second Surgical Opinions service will not treat patients, will not operate, nor refer patients to other doctors. The purpose, says Mary Ellen Hecht, M.D., Ph.D., founder and executive director of the group, is to provide completely objective second opinions. Member surgeons, all associated with university-affiliated hospitals or medical schools, also advise on timeliness, risks, benefits, alternatives, and other aspects of the proposed surgery.

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Hair Now

Never better—as women learn what works, what doesn't

environment and hair must work together. In that spirit, "Windproof your hair if you live in Chicago," says Suzuki of I. Magnin's Glemby there. "The softer the style—at any length—the more natural it will look when the wind has rearranged it." For softness, he recommends a partial perming—and discourages blow-drying, as "wind is very drying, and blow-drying compounds the problem." . . . In Palm Beach, women swim to escape the humidity, says hairstylist Terry Eckhart at Jordan Marsh's Glemby salon. A rinse of plain soda water afterwards, he says, washes out 90 percent of the chlorine.

NEW WAVE *Many black women are less interested in straight "relaxed" hair than in soft curl. Instead of cream relaxers, perms set on broad rollers produce a wide wave . . . . Coming back: hair extensions. Plaits, falls, switches provide variety to black women with short hair . . . . Michael Weeks' hair-care system is specifically for black women's hair. One Vogue editor swears by the conditioner on the beach for style, protection.*

Tip: Apple-cider vinegar rinse does shine hair, but it will wash out a "relaxer"

VOLUME

Volume is key to hair now. The natural factors that provide it, says David W. Cannell, Ph.D., vice president of research and development at Redken Labs, are: the diameter of individual hairs, the density of hairs on the scalp, curl. You can swell or coat individual hairs with setting lotion, conditioner, or wave set. You cannot change the overall density of hair, but tinting or bleaching roughs up hair surface—causing more interaction between individual fibers—and increases the *look* of more density. And, as you add curl—whether from perms or setting—curly hairs intermingle with other curly hairs and better resist compression.

Says Cannell, "I see a trend toward hairsprays now, because the two styles that don't require it—straight hair and curly perms—are giving way to looks somewhere in between, looks that need help to hold them in place. Hairsprays act like little 'spot welds': droplets of polymer solution weld the hairs together, so they resist compression. Today's sprays are light, strong, and wash out. And you can comb through them with a wet comb to regenerate the spot welds and refresh volume between shampoos."

Top photo: Earrings by Sondrayvonne Baker, Ralph Lauren cotton terry top

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Cheryl Tiegs

Allergies: "Mystery" reactions to the world you live in

How to identify them, what to do

BY NISSA SIMON

During any one year, one out of every six Americans is probably sneezing, wheezing, scratching, coughing, sniffing, or otherwise reacting to an allergy—which can result from breathing, eating, or merely brushing against some substance or even from heat or cold. Despite a broad range of causes and symptoms, allergy sufferers share a common bond: an acute reaction to something in the environment that most people find harmless. Here, to help you distinguish allergy fact from fiction: answers from the experts. . .

First things first: What is an allergy? Allergic reactions are actually responses by the body's immune system, its main line of defense against invasion by harmful bacteria and viruses. In allergies, the immune system reacts inappropriately and attempts to defend the body against harmless substances.

Some allergies seem to appear suddenly, late in life. Why?
Usually no allergic response occurs on first exposure to an allergy-causing substance (an allergen). Sometimes, only one exposure is necessary to sensitize an individual, and a full-blown allergic response will follow a second exposure. Sometimes many contacts are necessary before any response occurs—accounting for what seems to be the late development of an allergy in adults.

How do you identify your allergy?
Two types of tests are generally used today to identify specific allergens. One is a skin test where a minute amount of an allergen is scratched into the skin. "If the individual is allergic to that substance, then a local hive results," said Philip Askenase, M.D., associate professor of medicine, Yale University School of Medicine. "There is also a test called a radioallergosorbent test (RAST) in which antibodies against various substances can be detected in a blood sample. Most of the scientific community feels there is little use for the RAST test in the day-to-day management of allergic patients, because skin testing is the most reliable indicator of allergy."

Probably the most common allergy is hay fever, caused by a number of different windborne pollens during the spring, summer, and fall. An allergist can pinpoint the specific pollen responsible with a skin test. Desensitization treatments are available and effective.

Allergy to pollen may also cause headaches. If headaches occur during the spring, summer, and fall, but not in the winter, an allergic nasal and sinus reaction should be suspected even if other symptoms are absent.

"We also know a great deal about stinging-insect allergies and how to treat them," said Dr. Askenase. "We can find the specific stinging-insect venom that causes the allergy; and, once it's identified, we can start a desensitization program."

Does your allergy feel more like the flu?
Allergies with flu-like symptoms are becoming

One out of six Americans is an allergy-sufferer

more common now that houses and offices are better insulated and increasingly air conditioned and humidified, according to Jan Stolwijk, Ph.D., associate director of the John B. Pierce Foundation Laboratory in New Haven. "Whenever you close up a house or office tightly, you have to be concerned about what appears in the atmosphere," said Dr. Stolwijk. "For instance, some people are allergic to the fine particles you put in the air when you use hair spray. If you don't provide fresh air, you may have a problem.

"Allergic reactions to the bacteria or fungi that grow in humidifiers are quite common," Dr. Stolwijk continued. "Most people don't realize that any time you have water, constant temperatures, and some dust, you have a medium in which organisms like fungi and bacteria can grow. These are constantly circulated throughout the house or office through the duct system. A lot of people have flu-like symptoms all winter and don't realize it's an allergy."

Room humidifiers can be kept clean by periodically scrubbing them well with a household disinfectant. If you think a central humidifier is causing a problem, disconnect it for a season, use room humidifiers, and see if the symptoms improve.

Are you allergic to heat or cold? Take this test.
Some people are physically allergic to heat or cold. Itching, hives, and redness of the skin are the most common symptoms. Itching can be relieved by taking an antihistamine; but there's no treatment *(Continued on page 99)*

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ALLERGIES

(Continued from page 96)

except protection from the elements.

A simple test can usually (though not always) confirm allergy to cold. Hold an ice cube on the inside of your forearm for three to four minutes and watch the area for ten minutes. If you're allergic, that spot will start itching after a few minutes; after ten minutes, a hive the shape of the ice cube will form.

Practically everyone's allergic to poison ivy . . . what else is likely to irritate?

"Contact dermatitis" is an irritation, sometimes caused by allergy and sometimes mistaken for an allergic reaction. With contact dermatitis, cells on the skin react to foreign substances by setting up an inflammatory reaction *only* at the site of contact with the skin.

Poison ivy is the most common cause of contact dermatitis, but almost anything that touches the skin may cause a reaction, provided a sensitivity exists. Sometimes a rash will occur within a few days of contact, but it may appear only after years of exposure. It's difficult to believe that a cream, lotion, or cosmetic that's been used for a long time can suddenly provoke a rash; but it does happen, and it's usually not because the manufacturer changed the formula.

"Although very rare, there are allergic responses to cosmetics just as there are allergic responses to food," said Jack Mausner, Ph.D., vice president of Chanel, Inc. "If a woman reacts to one cosmetic, it would be wise to try another brand, because each is formulated differently and the ingredient that causes an allergic reaction in one cosmetic may be absent from another product.

"Although changing products may bring relief, I would be inclined to suggest that a woman also undergo testing to identify the ingredient that causes the rash. Now that ingredients in cosmetics are listed, she can avoid products that contain it," Dr. Mausner said.

Sometimes cosmetics will not cause a rash by themselves but will cause an exaggerated response in sunlight. The skin will become red, puffy, and start itching. This reaction is called "photocontact sensitization."

Even costume jewelry may provoke contact dermatitis because of the nickel content of the metal. It's easy enough to test for nickel sensitivity by scraping an old five-cent piece and holding it in place on your arm with adhesive tape for twenty-four hours. If you're sensitive to nickel, there'll be a red splotch on your skin. Some people with nickel allergy also have a reaction to stainless steel.

What can you do to get relief from itchy allergic rashes?

Because there is no effective desensitization technique for "contact dermatitis" at present, the only long-term treatment is to avoid the substance. If the rash is weepy and itchy, try cool-water compresses for ten minutes at a time several times a day to soothe the skin. If this doesn't help, call your doctor; there are several prescription drugs that can help to ease the itching.

Food allergies: enigmatic, unexplained.

Allergists know least about food allergies. "We haven't even identified the actual substance in food which the body reacts to," said Dr. Askenase. "It may be the raw substance or it may be a chemical change the body makes during the digestive process."

Food allergies generally show up as gastrointestinal upset, hives, or rashes; and the response is rarely severe. As with other allergens, an allergic response to food usually doesn't occur the first time it's eaten. Skin tests for food allergens aren't very accurate, so doctors usually ask patients to keep food diaries or to go on elimination diets to identify the food causing the problem.

People do grow into and out of food allergies, and scientists still don't know why. Genetics play a role, but so do hormones, infections, and exposure to allergens. Because there is no effective desensitization program for food allergies, the only thing to do is to avoid the specific food.

Migraine headaches, other ills: caused by foods?

Food allergies may play a part in provoking migraine headaches. A 1979 study reported in the British medical journal *The Lancet* indicated that some of the most common headache-causing foods were wheat, oranges, eggs, tea, coffee, chocolate, milk. Tracking down the cause of a food-triggered migraine can be difficult, however, because taking oral contraceptives and smoking cigarettes can also precipitate one. There is also a possibility that food allergies account for other, less well-defined symptoms—this is the most controversial area in allergy research today.

"I believe the most common symptoms of food allergy aren't recognized, and those are fatigue, chronic headache, and chronic malaise," said J. C. Breneman, M.D., chairman of the food allergy committee and of the international food allergy symposium of the American College of Allergists, which took place last year.

"These are all symptoms of what I prefer to call 'ingestant intolerance' rather than food allergy, and they're mistreated as menopausal symptoms, hypothyroidism, or aging. These symptoms are insidious in onset and they are not a threat to life, so they go unrecognized and untreated."

Dr. Breneman also believes that food allergy is the cause of bed-wetting in four out of five children over the age of three who have normal intelligence and no physical defects. In this case, cow's milk is the prime offender.

Physicians critical *(Continued on page 100)*

Allergies with flu-like symptoms are becoming more common now that houses and offices are better insulated and air conditioned

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ALLERGIES

(Continued from page 99)

of these concepts acknowledge the occurrence of typical allergic reactions to food such as hives or asthma, but they're uncertain about the truly allergic basis of less clear-cut reactions such as bed-wetting or fatigue.

Elliott Middleton, Jr., M.D., director of the allergy division, School of Medicine, State University of New York at Buffalo and past president of the American Academy of Allergy, summed up the feelings of most of those who disagree with Dr. Breneman: "My reaction is one of intense interest," he said, "but I'd like to see some data that will withstand critical peer review—which have not been provided—and that kind of data are the bases of the scientific approach to modern patient care."

Although rare, there are allergic responses to cosmetics

How can you identify a food allergy?
"The quickest and easiest way is to go on a strict elimination diet," said Dr. Breneman. "It takes a lot of testing and observation to pin down the culprit, because most people respond to more than one food allergen. This should be done *only* under a physician's supervision."

Is your allergy a potentially fatal one?
Although most allergies are annoying, there are times when an allergic reaction can be fatal, according to Dr. Middleton: "Anyone who has reacted to an insect sting with widespread hives, tightening of the throat, breathlessness, wheezing, or fainting may risk death if stung a second time. I strongly urge anyone in this situation to see an allergist about starting a desensitization program.

"There are people who develop sudden reactions to foods or to certain drugs; e.g., penicillin. The specific food or drug won't give trouble the first time a person is exposed to it; but on a second exposure, a person can react within minutes with swelling of the lips, tongue, and larynx. If it's a really bad reaction, shock and unconsciousness can follow," Dr. Middleton said.

If a sting, food, or drug causes widespread hives, difficult breathing, dizziness, or weakness, don't wait to see if the symptoms subside; call for help immediately or, *accompanied by another person,* go to the nearest doctor's office or hospital emergency room. ▽

LOUISIANA RECIPES

(Continued from page 82)

OYSTER AND BRIE CHAMPAGNE SOUP
eight servings

½ pound unsalted butter
½ cup flour
2 quarts oyster water or seafood stock (or bottled clam juice)
5 cups whipping cream
1½ teaspoons red pepper
1½ pounds brie cheese, rind removed, cut into small squares
2 cups dry champagne
3 dozen oysters
1 cup green scallion stems, finely minced
Salt to taste

In 3-quart saucepan, melt butter over low heat, add flour and cook 3 minutes, constantly whisking. Add stock and continue to cook and whisk till flour is absorbed, about 3-4 minutes. Bring to a boil, return to simmer for 10 minutes, whisking occasionally. Add cream, simmer 5 minutes, again whisking constantly. Add red pepper and cheese, whisking till cheese is completely melted. Add oysters and green onions. Cover and let stand for 10 minutes. Taste for seasoning, stir, and serve.

BOILED CRAWFISH
six servings

4 oranges, cut in half
5 lemons, cut in half
4 medium onions with skins, cut in quarters
6 garlic cloves in skins
5 bay leaves
3 tablespoons red pepper (finely ground)
½ cup salt
6 large, whole potatoes, unpeeled but scrubbed clean
6 ears fresh corn, shucked
18-25 pounds live crawfish (or three to four pounds fresh shrimp in their shells)

In 10-gallon pot, or the largest pot you have, to 6 gallons water add all ingredients except corn, potatoes, crawfish. Bring to a boil, boil rapidly for 30 minutes. Add potatoes, boil for 15 minutes; add corn, continue to boil for 5 minutes; add crawfish, return to boil, then turn off heat. Cover, let stand for 8 minutes. Drain and serve immediately with ice-cold beer.

PECAN PRALINES
24 to 36 pralines

2 cups unsalted butter
2 cups white sugar
2 cups dark-brown sugar
3 tablespoons water
5 cups whipping cream
3 tablespoons vanilla
2 cups whole pecans
1 cup ground pecans

In 16-inch skillet, melt butter; add sugars, water, and cook for 3 minutes, stirring all the time. Add cream, ground pecans, bring to rapid boil and continue to stir (will take 12-18 minutes to get to 240° on a candy thermometer). At this point, add vanilla and whole pecans, continue to cook rapidly until 260° on candy thermometer. Using two large spoons, one scraping the other, spoon rounds rapidly onto wax paper. Pralines will cool and harden within 10 minutes. ▽

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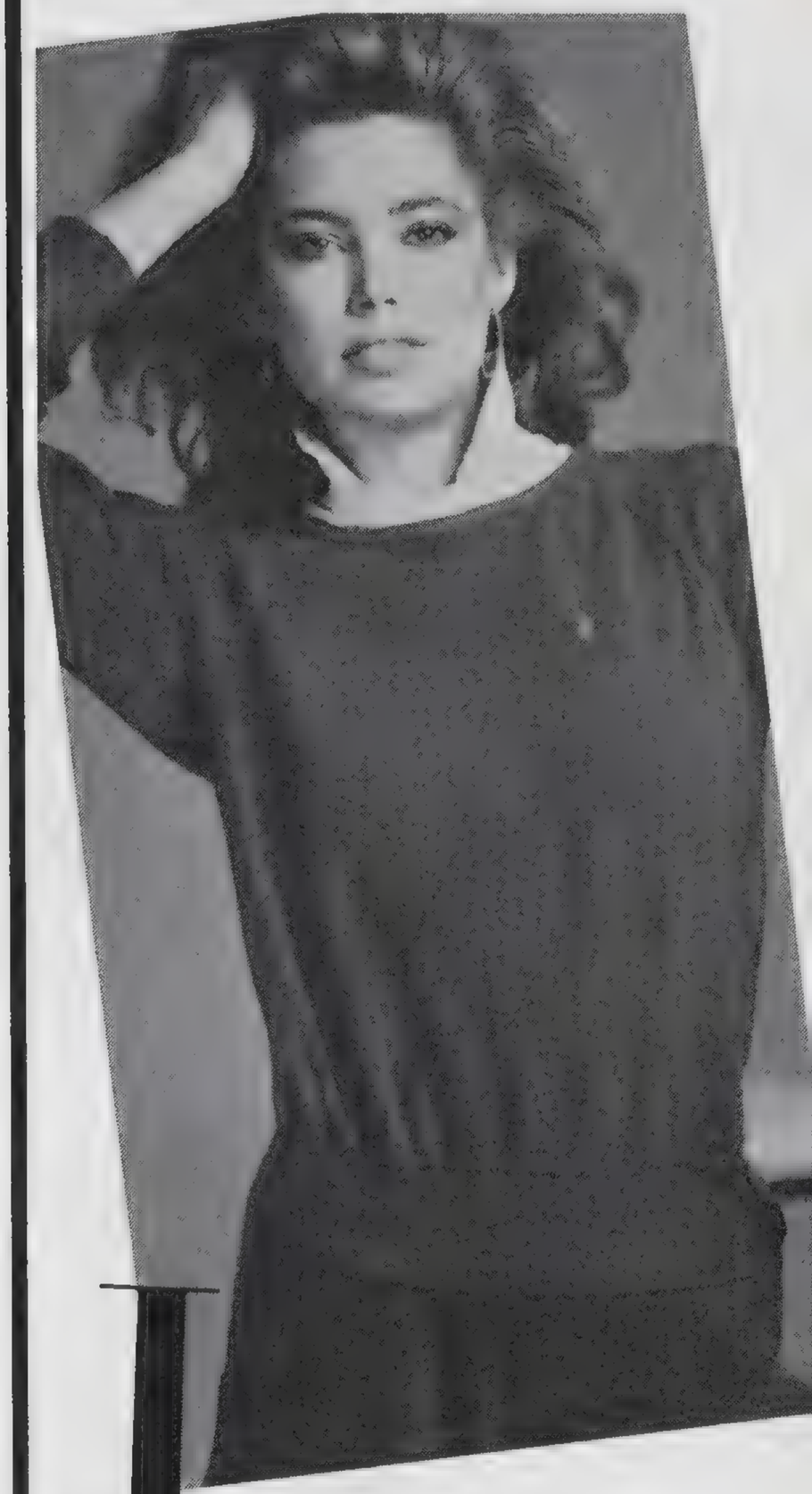
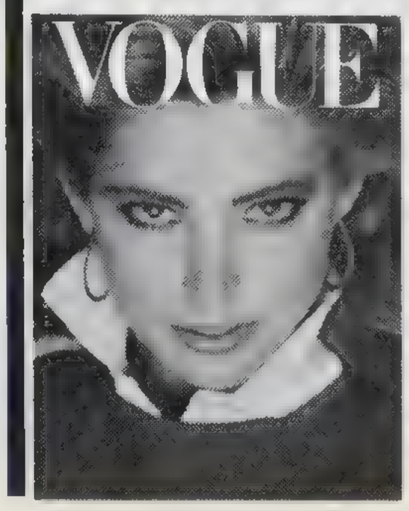
Cover Look

Summer…carefree, colorful…a snap!



Just what you want right now . . . in dressing at its most casual, most relaxed, above: the "snap" of red; the coolness, the comfort of cotton terry—Ralph Lauren's sweatshirt (about $34) and shorts (about $28), over his fresh white cotton polo shirt (about $26). What you want in accessories with a look this casual: simple sterling-silver hoop earrings by Sondrayvonne Baker (about $47). Fashion details, stores, next to last pages. Hair, Garren at The Plaza; make-up, Joey Mills. Photograph by Avedon.



On the cover, Kelly Emberg . . . and right-now color news in makeup—the glow you get from Ultima II's Sun-Brushed Colors: Moonlit Orchid/Tropic Moondust on eyes; Silky Mocha over Natural Cocoaberry for the lips.

Announcing the limited availability of an outstanding artist's first annual plate.

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Available for a limited time only . . . and only by direct application.

Advance Ordering Deadline: July 31, 1981.

Few artists in recent years have had a greater impact on the world of porcelain collecting than Carol Lawson. Internationally acclaimed for her superb Grimm's Fairy Tales Plate Collection, she was chosen to create the official United Nations Children figurines—a series which promises to rival the widely-collected Hummel figures in popularity.

Now, Franklin Porcelain is proud to announce the issue of "Storytime"—the *first* annual plate ever created by this gifted British artist. A beautiful work, The 1981 Carol Lawson Plate fully displays the consummate artistry for which the artist was praised in a recent cover story in *The Plate Collector* magazine. Everywhere, there is detail to beguile the eye . . . down to her "secret signature"—a little white mouse—tucked on the window sill.

The importance of a premiere issue

"Storytime" inaugurates a new series for which Lawson will create a different plate every year, each illuminating the world of childhood with her unusual insight and gentle humor.

Experienced plate collectors will immediately recognize the inherent significance of the first issue in a new annual series of this importance. For those beginning to discover the satisfaction of plate collecting, "Storytime" may become the centerpiece of a prized collection.

In the tradition established by the great annual plate issues of Wedgwood, Bing & Grøndahl and Royal Copenhagen, "Storytime" will be available only during the year of issue—1981. At the end of 1981, the original materials used to create "Storytime" will be destroyed, ensuring that the plate can never be issued again. To be valid, the order form at right must be received postmarked by July 31st.

"Storytime." The Carol Lawson Plate for 1981. The beginning of a new tradition. An heirloom for tomorrow.

The artist's full signature will appear in 24 karat gold on the back of each plate, together with the title and the year of issue

PLATE SHOWN MUCH SMALLER THAN ACTUAL 8" SIZE

"*Storytime*" THE 1981 CAROL LAWSON PLATE

"Some scenes seem to glow in the memory . . . and that's just how I remember curling up in bed as a child with my 'friends' and a favorite storybook. The wonder of that time has stayed with me my whole life."
—CAROL LAWSON

(c) 1981 FP

ADVANCE ORDER FORM

"*Storytime*" THE 1981 CAROL LAWSON PLATE

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my order for "Storytime," The 1981 Carol Lawson Plate—the first collector's plate in a new series of annual plates created by this gifted artist. "Storytime" will be crafted in fine porcelain by skilled artisans in Japan and hand-decorated with pure 24 karat gold. I prefer to pay the original issue price of $35.* as follows:

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Expires _____ **Plus my state sales tax*

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Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

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PLEASE PRINT CLEARLY

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Please allow 8 to 10 weeks from deadline for shipment.

29

WOMEN AND CARS

Your auto's warning voice: odd smells, funny sounds, oil drips

How to read your car's vital signs, stop trouble before it begins

BY LILLIAN BORGESON

Electronic gauges and dials are very big in the car industry these days; but handy and dandy as these innovations may be, there's still no electronic device that takes the place of the most sensitive sensor of all: the driver. By keeping your own sensory systems alert and tuned in, you can forestall all kinds of potentially serious automotive problems.

● **Use your eyes.** At least once a week, make a quick but thorough survey of your car and the spot it's most often parked on. A car in prime operating condition does not allow its precious bodily juices to drip onto the ground. Dribbles of water under the car may indicate problems in the radiator or cooling-system connections that could lead to breakdowns and big repair bills. Moisture near the wheels could mean loss of brake or shock-absorber fluid. Oil drips shouldn't be ignored; they may be inconsequential or serious, but have them checked by a mechanic.

While, you're looking, check the pattern of wear on your car's tires: it should be even along the whole surface of the tire. If wear is heavy on just one side of the tire, suspect that wheel alignment is out of whack and needs to be adjusted; patchy, uneven tire wear suggests the same problem, or maybe that the wheel rim is bent. When tire wear is heavy on both sides but light in the middle, the tire has been riding on its edges because it has been consistently *under*inflated—that is, running with insufficient air pressure. When wear is heavy in the middle but light on the sides, the tire has been *over*inflated. Adjust inflation habits.

● **Use your nose.** It's one thing to smell exhaust fumes when you're driving in heavy traffic; unless you're totally sealed into the car you're bound to get trickles of exhaust from other cars and trucks. But smelling exhaust in other situations indicates that some of your *own* exhaust is leaking into the car, and this should be checked immediately: the fumes are deadly in large amounts, and even small amounts can affect your alertness. When the smell has been preceded by no obvious cause (like a collision that could have knocked some crucial parts loose), there may be some inherent defect in the exhaust system or the integrity of body design. For information on safety related defects on cars, call the National Auto Safety Hot Line (800) 424-9393. If the cause is indeed a design defect, there may be a recall in progress; if there isn't, your report could help trigger an investigation. In any case, the smell of exhaust means you need the help of a competent mechanic.

The pungent, gasoline-y smell of raw fuel is something else again. It's most likely to rise when you haven't been able to start your car immediately: after two or three tries, you've "flooded" the engine with too much fuel. Usually, all you have to do is wait for a few minutes, then try again; or you can crank the engine with the gas pedal pushed all the way down to the floor. But the raw fuel smell can also suggest a malfunction in the choke or carburetor; for that, you'd need a mechanic.

"Moisture near the wheels could mean brake-fluid loss"

● **Use your ears.** The bane of every driver is the sudden, mysterious, undiagnosable rattle or squeak that develops (often in a shiny, brand-new car) and then lasts forever. You either learn to live with it . . . or go for an early trade-in. On the other hand, some sounds can be diagnosed as symptoms of specific malfunctions. For example:

A chattering sound when you first get under way may mean that the clutch (either manual or automatic) isn't engaging properly. The likeliest causes: insufficient transmission fluid or worn clutch parts.

A screeching or growling sound when you turn or steer sharply at low speed tells the well-tuned ear that the power-steering belt may be loose or worn, or that there's a leak in the fluid system. Check with a mechanic.

A sound of chattering or of grinding metal when you use the brake pedal means that some of the internal parts of your braking system are damaged or seriously worn. Have the brakes checked and serviced.

A squealing noise under the hood, especially when you race the engine, may mean that the fan belt is loose. Have it checked.

In practically all these cases, the weird sights, sounds, and smells are early warnings. Act on them quickly to avoid real trouble down the road. ▽

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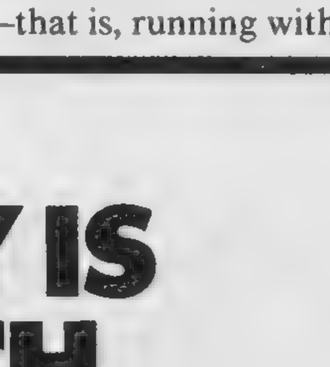
The Nickolaus Technique is endorsed by the New York Times and Good Housekeeping as well as medical experts. So exercise your good judgement. Send for the Exercise Bag today.



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By Richard Alleman

WATERFRONT JAZZ *For upbeat summer evenings in New York, The South Street Seaport Museum in Lower Manhattan offers free outdoor jazz concerts every Friday and Saturday at 8:00 P.M., now through August 29. Among this summer's artists: Billy Taylor . . . Mary Lou Williams . . . David Amram . . . Darius and Danny Brubeck—all backed by spectacular views (below) of historic ships and NYC's skyline. Call: (212) 766-9020.*

First-time flash: Japan now offers a rail pass that gives foreign tourists unlimited use of the country's thirteen-thousand-mile train network. The new Japan Railpass can be purchased stateside for seven, fifteen, or twenty-one days—and travelers may choose "Standard" or deluxe "Green Car" accommodations. The new pass is also valid for use aboard Japan's famed Shinkansen "bullet-train" system. These super-express trains (bullet train, above, streaking by Mount Fuji) link Tokyo (via Kyoto) with the southernmost island of Kyushu—and cruise at an average speed of 130 mph. Japan Railpass prices (at press time): seven days—approximately $105 for Standard Car; $150 for Green Car. Fifteen days—$165 Standard; $240 Green. Twenty-one days—$220 Standard; $320 Green. Ask travel agent or see page 119 for details.

Breaking new ground: Club Méditerranée's first village in China! Designed to span a lagoon near Guangzhou (Canton), this $14-million resort will have authentic Chinese junks to transport vacationers around the village. Debut date: 1983.

CALIFORNIA CUISINES

Los Angeles' newest dine-outs: *China Club* (8338 West 3rd St.) lures a late-night glamour crowd with gleaming black/white/chrome interiors and with innovative "nouvelle-chinoise" cuisine. . . .*Kathy Gallagher* (8722 West 3rd St.) offers superb fish, intriguing salads (turkey/papaya, chicken/peapods) in a crisp wood-and-glass setting. Gallagher is a former partner in Manhattan's eat-chic Jim McMullen. . . .*Trumps* (8764 Melrose Ave.)—a glory of bright-white walls, bonsai-style trees, flowers, in the heart of L.A.'s decorating district—is very popular with the lunch bunch . . . . Eighty miles up coast, *Penelope's* (in the 1872 Victorian house, *left*) is *the* place in Santa Barbara for pheasant, duck, and squab.

CIRCLE THE U.S.A.

See-America bargain: Pan Am's new Circle Trip fare. For $449, you can fly New York-Florida, continue on to Houston or New Orleans, then visit any two of these West Coast cities: San Diego, Los Angeles, San Francisco, Seattle. You can buy your ticket anytime, start your trip in any of the above places. Hitches? You must make two stopovers (including one in Florida)—and you must complete your circuit in the city where it began. Contact Pan Am or travel agent for details.

FRANCE à CHEVAL

For travelers who love France—and who love to ride horses—Hamilton Travel of New York has arranged a series of one-week tours that sightsee French château country on horseback. The lure of the Loire Valley treks departing September 13 and 26 is the fact that most nights will be spent in luxurious castle hotels. Among these: the fifteenth-century Château de Marçay, with pool—and Château de Teildras, known for its fine cuisine. Highlighting the itinerary: a special visit to the legendary cavalry academy at Saumur. Fresh-air delights throughout the week: picnics in the countryside, boating on the Vienne and Loire rivers. Price: $973 per person—includes room (double occupancy), all meals, steed for seven days. Single rooms: $164 extra; air fare also additional. For information, see page 119.

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TAIWAN

"Tell your American friends who go to Honolulu to spend a little more money and fly to Taiwan," said the polite Chinese gentleman who sat next to me on the Air China flight to Taipei. "Japanese and Germans come to our country for vacation," he added, "but Americans come mostly for business. That is unfortunate."

After spending a week in Taiwan, I heartily concur. Far from being the gigantic Westernized factory outlet that some people in the U.S. seem to expect, Taiwan struck me as quite a special place whose charms include one of the world's great hotels, some spectacular scenery, a remarkable variety of cuisines, and a chance to get a fast and easy indoctrination into Chinese culture without all the paperwork that a visit to the mainland involves.

Distances are quite manageable on Taiwan (end to end, the island is 240 miles), and a visitor is free to travel about without a carefully prearranged itinerary. The people of Taiwan are open, polite, and friendly to a point of solicitude. They're proud of their Chinese heritage and eager to share it with you. For although the island (then called Formosa) was occupied by Japan from 1895 until World War II, Taiwan *is* Chinese. And, of course, since 1949 when Chiang Kai-shek established his government in exile on Taiwan, the China connection has intensified.

• • •

Taipei, Taiwan's capital city, looks pretty much the way cities all over the world do these days. Lots of steel and glass and concrete. The most important landmark in Taipei was my temporary residence—the Grand Hotel. It is a magnificent red and gold space-age pagoda that dominates the scene the way the Acropolis does in Athens. The landscaping, including a series of hedges sculpted into a menagerie of sacred Chinese animals, is awesome. The poolhouse is as ornate as a Buddhist shrine (which it resembles), and the lobby is of cathedral proportions with red lacquer pillars several stories high, a staircase sweeping down from the mezzanine, enough parquet to cover a football field.

• • •

First on every visitor's list of what to see and do on Taiwan is a visit to the National Palace Museum. Located in a suburb north of Taipei, it is a beautiful pagoda-style building that, like the Grand Hotel, combines the ancient with the modern. The Museum houses a part (the best part) of the Beijing Palace Collection—shipped to Taiwan by Chaing Kai-shek when the Communist take-over of the mainland seemed imminent.

On display are centuries of bronzes, porcelains, jades, paintings, and calligraphy. Happily, the Museum has the good sense to rotate these exhibits every four months, so although the quality is boggling, the quantity is not.

It was at the Museum that I got a brief indoctrination into Chinese painting and calligraphy. In China, I was informed, a painter learns his craft from nature and his style by inner reflection. "That's why a Jackson Pollock seems more traditional than innovative in China," said a Museum official. "If a Chinese artist wants to do something really revolutionary, he follows the European Renaissance tradition."

Calligraphy, of course, is Chinese writing and it is an art form that's right up there with painting. As a matter of fact, a painter is frequently denigrated in China by saying of him that "he can't even write his own name." To become a good calligrapher takes years—ten or fifteen—of arduously copying the masters.

Many paintings in the Museum combine painting and calligraphy—often with a poem in one corner that is an integral ingredient of the work of art. I was struck by how this tradition had filtered into everyday Taiwanese life when I purchased a small notebook in the drugstore of my hotel. On the cover was a hackneyed painting of an old-fashioned Kansas water pump—but in the right-hand corner was this inspirational message:

(Continued on page 111)

"ONLY THREE DAYS AT LA COSTA, AND I FELT TEN YEARS YOUNGER."

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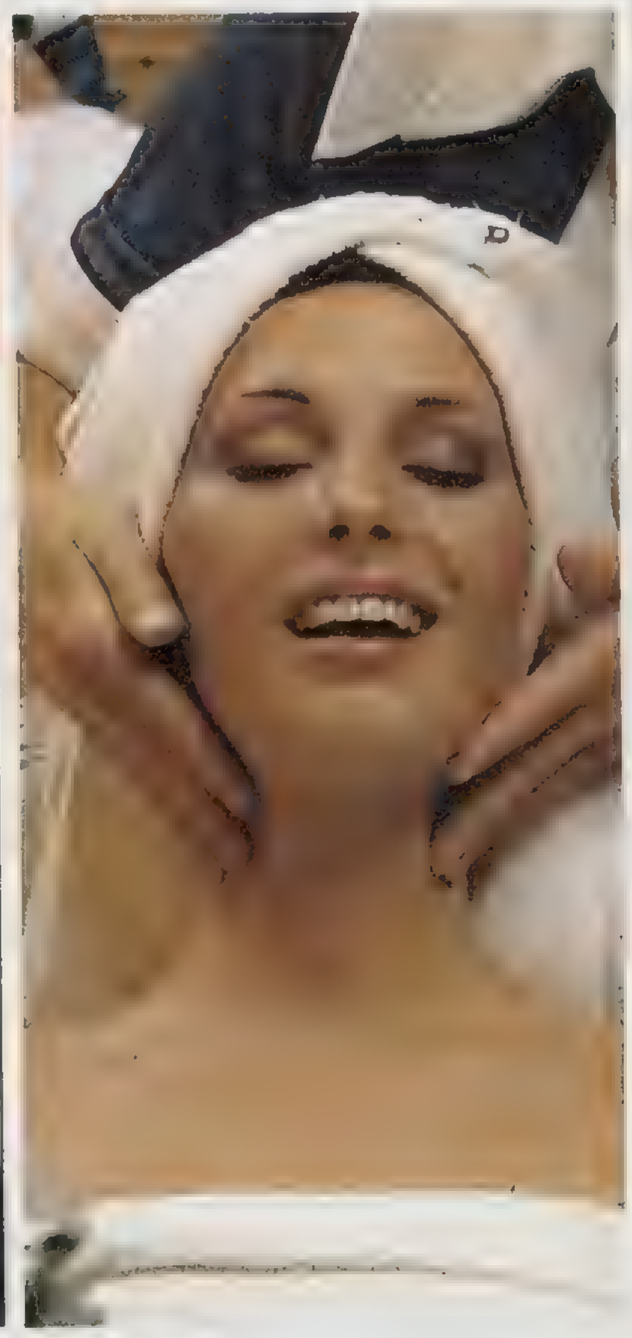

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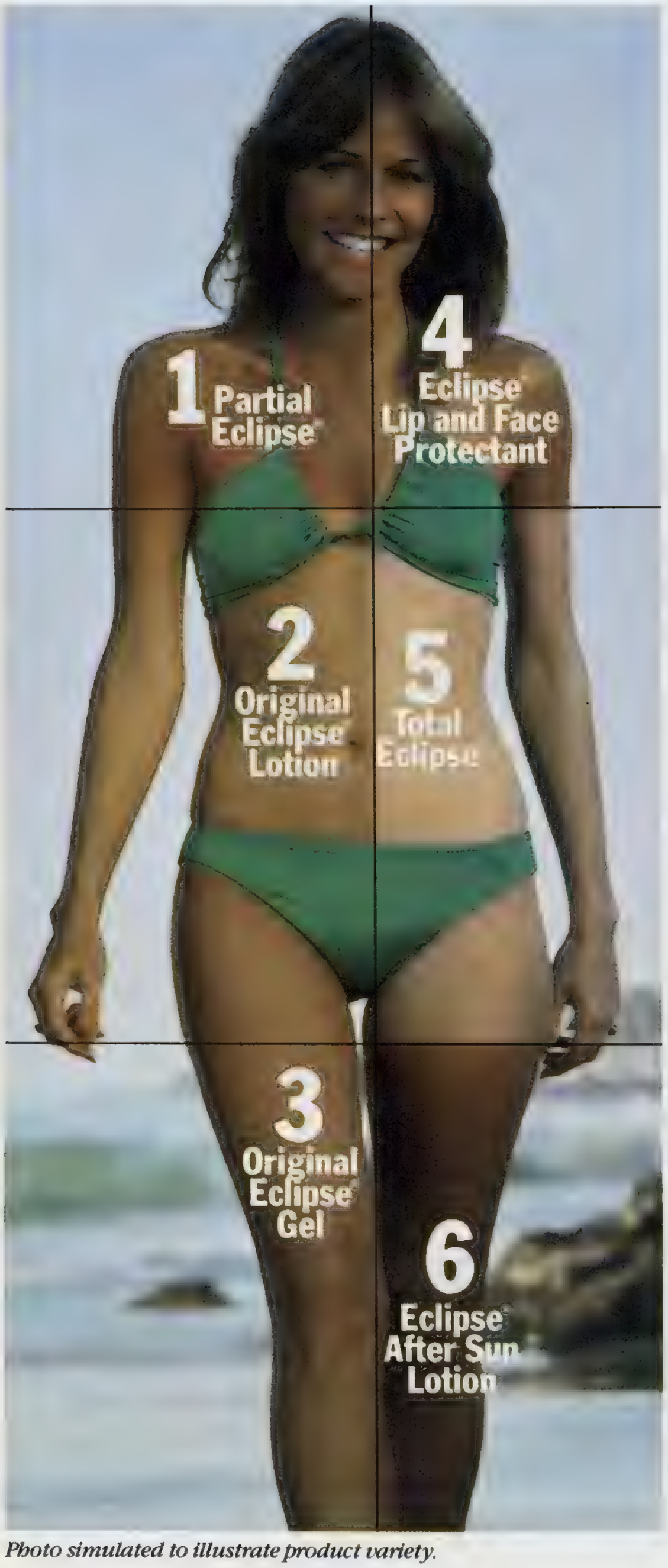
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ORIENT MADE EASY

(Continued from page 108)

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On my second day in Taiwan, my time sense was happily still askew from the eighteen-hour flight from L.A. I say happily because my early awakening led to one of my nicest adventures. As I watched the crack of dawn from my hotel balcony, I noticed that the paths in back of the Grand were crowded with Chinese of all ages heading for a large public park close by. I decided to join the exodus.

The park was a series of small plateaux carved out of the verdant hillside. Each of these clearings was used in some special way—as a badminton court, a community flower garden, a teahouse, Buddhist shrine, exercise space for Kung Fu or T'ai-Chi-Ch'üan classes.

As I paused to observe a group of about ten people being led through some T'ai-Chi-Ch'üan movements by a master, I was invited by smiles and welcoming gestures to join them. I had never done T'ai-Chi-Ch'üan, but I imitated the graceful circular movements of my leader as closely as possible. After the class, my new friends led me to a Buddhist shrine where I was offered the traditional Chinese breakfast—a bowl of noodle soup. It seemed incongruous to me, but not to them, to see so many men and women in Puma warm-up suits bowing before a statue of the Buddha. By 7:30 A.M., the park was virtually empty, since the industrious Taiwanese, most of whom put in shifts of twelve hours or more, had already gone to work.

Having breakfasted so informally at the makeshift shrine, I thought it appropriate to devote part of the remainder of the day to a visit to one of the large temples listed in my guidebook. I chose Lungshan (Dragon Mountain) because, in addition to being the oldest temple in Taipei, it was located across the street from a large market.

Taiwan's Opera: Stylized gestures, costumes, makeup are almost as important as voice

I was enchanted by Lungshan. To me, a temple has always suggested something ethereal and contemplative. But here was this slightly sleazy building, all red enamel and gold, plopped in the middle of a market area that sold everything from polyester blouses to Chinese brass, ginger, and carved wood. The temple, like its surroundings, teemed with life—people lighting incense, offering flowers, chanting prayers. The Buddha, if you can judge from his statues, seems to accommodate everyone.

On the way back to the Grand Hotel, I got my first glimpse of another Taiwanese landmark: the Republic of China's memorial to the late Chiang Kai-shek. Located in the center of the city on a sixty-five-acre plot, the building is of white Vermont marble (Taiwan is a large marble producer, but the verdict was that the native marble was "not white enough"). The shrine, one of the highest buildings in the city, houses a twenty-five-ton bronze statue of President Chiang, and is far more ethereal than the Lungshan temple.

● ● ●

Chinese opera is a bit bewildering to many Westerners, possibly because the voice may seem a lot less important than the elaborate costumes and the mastery of traditional gesture. I heard *The King of Monkey*, based on a classic Chinese folk tale about a monkey who is so brave he believes he's invincible and challenges God. The role was so energetic that three different actors—each a skilled acrobat—were required to play the single performance.

There's a certain informality in a Chinese opera house; photographing during the performance is permitted. And on Taiwan, one of the major opera companies is owned by the Air Force. The ideal government subsidy of the arts?

● ● ●

The last day of my trip was perhaps the best of many good days. I left Taipei early in the morning for a short *(Continued on page 112)*

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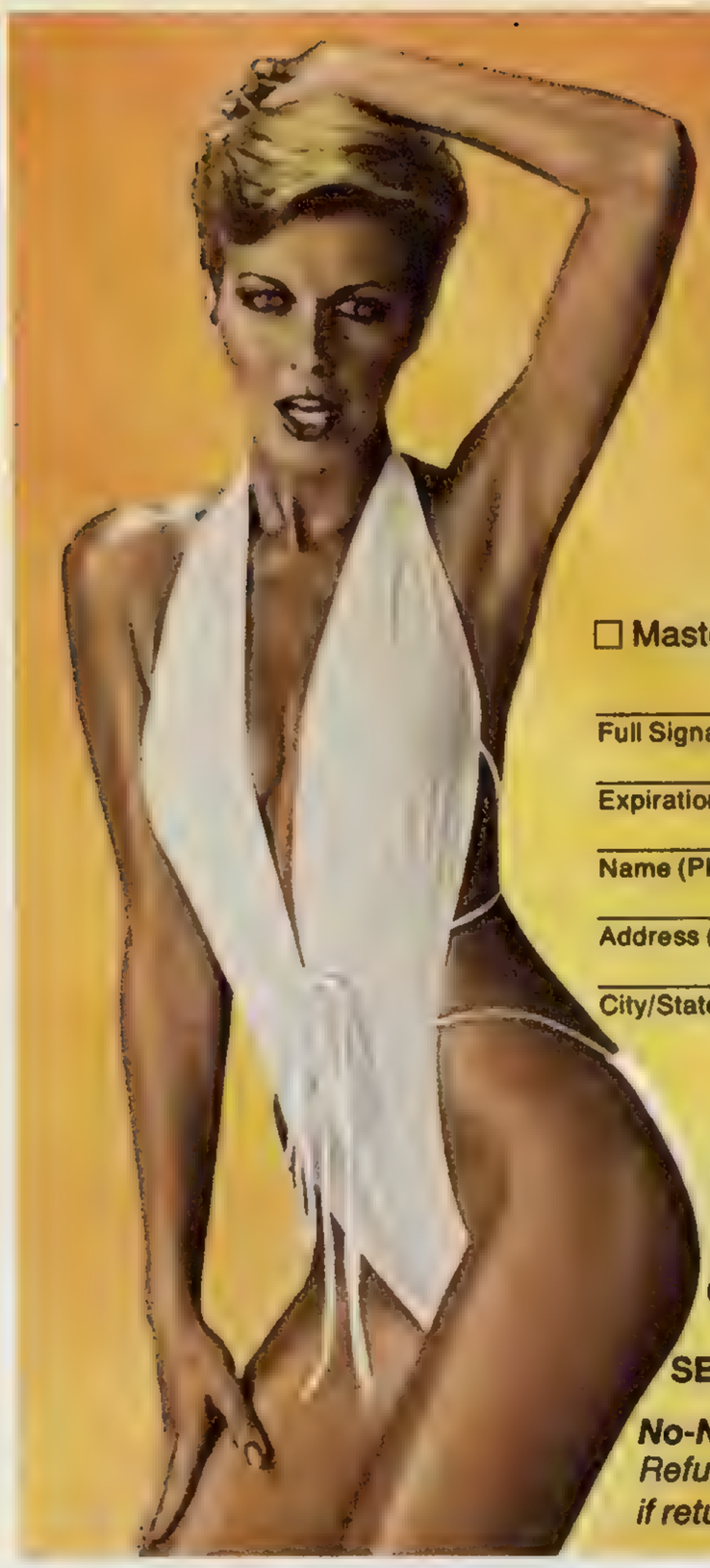

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ORIENT MADE EASY

(Continued from page 111)

flight to Hualien, a small city in East Taiwan. At the airport, I hired a car to drive me through Taroko Gorge, a twelve-mile stretch of the East-West Cross-Island Highway that miraculously has been carved out of a mountain of marble. There are waterfalls and suspension bridges and wonderful colors when the sun strikes the towering marble cliffs.

At the end of the road, you are taken to a small outdoor pavilion to see the aboriginal dancers (tribes that occupied Taiwan in the time of Genghis Kahn). The dancers' costumes—embroidered red tunics with white/black belly bands—have inspired several Western fashion designers, including Adele Simpson.

My second "gorge" came later that evening when I attended a Chinese banquet at Les Copains de Chine restaurant of the Ritz Hotel in Taipei. First off, the Chinese quite sensibly believe the best should come first, so lobster, crab, eel—all the delicacies—arrived early. Soup was served just before dessert. Since presentation is almost as important as taste, my banquet was a series of mini-spectacles. Example: The chef arrived in the middle of our third course carrying the largest carrot I'd ever seen. As we all watched, he pared it in the way we used to try to peel apples as children—so that the skin would fall in one large circular piece. In this case, however, not just the skin, but the entire carrot was reduced to a single long paring. When he was finished, the chef shook out the carrot peel with a flourish—and it unfurled and became a beautiful, intricate orange fishnet. It reappeared from the kitchen minutes later over a steamed bass.

Toasting, of course, is an integral part of any Chinese banquet. I wasn't surprised by the warm rice wine at the table—but by the quantities of 7-Up and Sprite that were served with every dish. No matter how formal the dinner, glasses of tepid soft drinks were the inevitable accompaniment. I thought at first it might simply be a courtesy to foreigners who are advised not to drink the water; but I noticed that the Chinese, when there were no Western guests, could be observed imbibing quantities of soft drinks.

• • •

There are good buys in Taiwan. If you are interested in antiques, head for Haggler's Alley and be prepared to haggle. Most important of all, you won't want to leave without purchasing a duffel bag that folds into itself and slides along airport terminals on little roller-skate wheels. You can't go to the Orient without coming back with one extra bag, and, for my money, this is the one.

—JOAN ALLEMAN RUBIN

HONG KONG

Hong Kong is just a little over an hour's flight from Taipei. It is a city divided—not politically, but naturally—by a beautiful harbor. On one side is Hong Kong island, on the other is Kowloon peninsula. They are still connected by the Star Ferry (shades of *Suzie Wong*); though, these days, there are a tunnel and a spectacular new subway under the harbor as well. From the water, Hong Kong looks like Lower Manhattan, if you can imagine Lower Manhattan built straight up a mountainside.

Hong Kong is to a *(Continued on page 114)*

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ORIENT MADE EASY

(Continued from page 112)

shopper what Las Vegas is to a gambler. There are shops in the airport, there are shops in the hotels, there are block-long piers, with floor after floor of shops. For sale are Guccis and Puccis, Etons and Vuittons, Sonys and phonys. It's the last you have to watch out for. Nothing is safe from the Hong Kong knockoff; a label is no guarantee.

This is not to say there are no buys in Hong Kong. There are still bargains in fine jade, cameras, furs (if you insist on the best workmanship), antiques, sweaters, and, of course, custom-made clothing for men and women.

For the souvenir hunter, the best bets are two large emporiums of the People's Republic of China. For just a few dollars, you can make everyone you know happy with silk purses, embroidered blouses and sweaters, kimonos, Chinese scrolls. There's no bargaining here.

If you're a night person (I'm not—but my jet lag made me one), then Hong Kong is your kind of town. Prearranged night tours usually include dinner, a look-see at the Chinese opera, a visit to the open air night market (which is a parking lot during the day). Harbor tours serve drinks and dinner aboard ship while providing dazzling views of Hong Kong spangled with lights.

There are also good nightclubs, cocktail bars, and restaurants with cuisines of almost every nationality. I had a first-rate French dinner at the Hongkong Hotel's Bauhinia Room. The Hongkong, on Kowloon where I stayed, was attractive, well-run, and convenient (adjacent to the Star Ferry and the huge shopping complex at the Ocean Terminal). Like the venerable Peninsula Hotel down the street and the Repulse Bay Hotel—a luxury resort hotel twenty minutes from Hong Kong—The Hongkong Hotel is one of the Peninsula Group, a hotel chain that has been operating in the Far East for more than a century.

If you go to Hong Kong only for night life and shopping, then you've clearly made a mistake. One of the most interesting days I spent there was on a trip to the New Territories—an area of about 360 square miles that extends from above Kowloon to the border of the People's Republic of China. From my tour bus, I saw Chinese junks, water buffalo, rice paddies, duck farms, and the Temple of Ten Thousand Buddhas with its beguiling pink pagoda. I also saw more laundry hanging out of more windows than I had seen before in a lifetime . . . apartment complexes that went for miles in every direction, including up . . . an estate that was the location for a James Bond movie . . . urns that contained the ashes of dear departed, disinterred after seven years because land is too valuable to house the dead . . . attractive beaches . . . and women in one northern province who wear large black coolie hats and go to work in the fields while their husbands often stay at home and mind the babies.

I'm not the kind of traveler with a compulsion to experience everything, so I often end a trip with a sense of completion; but I left Hong Kong and Taiwan knowing I had barely scratched the surface of a wonderfully complex world. Hosts in a foreign country are frequently described as "friendly," so it seems hackneyed to describe the Chinese that way. Confucius, I am told, had a saying: "There is no greater pleasure than greeting friends who come from afar." Enough said.

—JOAN ALLEMAN RUBIN

MACAO

I had spent years dreaming of Macao, fantasizing it to be the most mysterious, exciting place in the world. I must have seen some movie or other, in some vulnerable teen year, with Sidney Greenstreet or Jane Russell. The narrow, hilly alleys, the mix of nationalities, the ceiling fans, the intrigue; I needed to be there.

And then the opportunity to pursue my modest obsession came. After a two-week trip to China, I found myself in Hong Kong—and one of the things you do in Hong Kong is to take a side trip to Macao.

Macao—officially an "Overseas Province" of Portugal—feels like an island. Actually, it's a two-square-mile peninsula, dipping down from China across a narrow strip of land where the Border Gate and the policing are all that separate Macao from the mainland. On one side, the peninsula wiggles sideways, forming Macao's Inner Harbor. On the other, it curves around generously and culminates in the mile-and-a-half-long bridge to the islands of Taipa and Coloane (about two square miles each), which are also Macanese. Almost everywhere else offshore, you see the steep hills of China.

My first confrontation in Macao was with pedicabs: bicycles with rumble seats. Actually, these are rickshaws attached to bicycles. The drivers will pedal you around for a few dollars an hour. It may seem exploitative, but it's a living for them; and many of these Chinese men, I noticed later, *(Continued on page 117)*

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(Continued from page 114)

sleep in their cabs at night.

Macao is the last Portuguese outpost in Asia, the shred of a once far-flung colonial empire. You'll see few Portuguese, however, in Macao. They're perhaps 1 percent of the population, if that. The other 99 percent are Chinese. What differentiates Macao most obviously from China and Hong Kong is its Portuguese architecture. Even amid the rampant modern construction (eleven hotels are going up right now), I still found fine pastel stucco structures with gracious archways.

Macao's main street is Avenida de Almeida Ribeiro; it starts on the outer coast where the statue of a Portuguese leader stands in front of the Lisboa Hotel, and cuts across to the Inner Harbor, where fishermen and small importers live and cook on their boats, play Mah Jongg and cards in warehouses. At the halfway point along the avenue, there is a pretty little town square surrounded by old Portuguese buildings. One of them is the exquisite Leal Senado (loyal senate), a very well-preserved, clean-cut, cool-looking building with blue-and-white tiling. Inside, up the stairs and behind an ornate black iron gate, there is a small garden.

As in Hong Kong, jewelry stores dominate the main street. There are also Chinese bakeries, dried-fish stores, and herb shops that sell traditional Chinese cures (powdered deer antlers, displayed prominently, are said to do wonders for one's sex life). There is also an inordinate number of pawn shops; these cater to the thousands of inveterate gamblers who swell the town's population on weekends and holidays (fifty thousand over Easter).

The side streets are what made the Macao of my dreams come alive. Extremely narrow, these steep cobbled streets produce surprises at every turn: churches, parks, a fortress, a smiling fruit vendor squatting among baskets spread out on the sidewalk. Some alleys are so steep they have steps.

Sign of the new Macao: a large cement mixer inching down the tiniest Macanese alley, trying to turn around in a space not meant even for cars. Several of the flat side streets in one quarter of Macao comprise a permanent flea market—for residents, not tourists. Mostly clothes are for sale, but there are also drugstore items, shoes, and, in one stall, cassettes of the latest Chinese pop hits.

The most graceful avenue is the Outer Harborside Praia Grande, lined with curving banyan trees introduced hundreds of years ago from India. The Governor's pink stucco office is here; the former home of a Portugese pirate, it still gazes out on the once-teeming waters.

The Praia Grande leads to a steep hill and to luxurious houses including the Governor's Residence, which is also pink stucco. At the top of this hill, the huge, imposing Bishop's Residence, a haunting remnant of the former Catholic power, dominates the skyline.

On another high hill, a grand staircase leads to the ghostly façade of St. Paul's Church. It was built in 1602, and burned down during a typhoon in 1835. Only the baroque front wall, three feet thick and approximately one hundred feet high, remains.

I spent a long time in the Protestant cemetery, reading of centuries-dead sailors, sea-captains, and missionaries (from such distant places as Indiana and England) who ended their days on Macao.*(Continued on page 119)*

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ORIENT MADE EASY

(Continued from page 117)

I stepped inside the Buddhist Temple of A-Ma, the goddess for whom Macao is named. The festive red, green, and gold embroideries symbolize happiness, long life, and wealth. Believers offer money and light joss sticks to persuade the goddess to act in their behalf. The statue of the goddess is small and her head is covered to the shoulders; no one is permitted to gaze at her face.

Last stop: the Border Gate, located in an area where the old Macao, transformed somewhat, lives on. Hong Kong and Macanese Chinese freely visit their People's Republic relatives, but a citizen of China would have to be smuggled by boat or swim to go the other way. Many try. If they survive the trip, they may end up in the hands of Macanese hoodlums who offer them the choice of buying their freedom or being turned in.

Tourists go to Macao now mainly for the gambling—and the best gambling is in the Lisboa Hotel. This rambling edifice, constructed at a cost of eight-and-a-half million dollars, looks like Miami in Macao. When I first saw the Lisboa, I thought, this can't be it; somewhere there's a Portuguese verandah beckoning to me. But this *was* it.

The interior of the Lisboa, I'm glad to say, is totally accommodating. There are three Chinese restaurants, a Japanese restaurant, and two that serve Portuguese cuisine, including the famed Macao sole. There are bars and cocktail lounges, shopping arcades, a beauty parlor, a bowling alley, sauna, steam baths, plus Japanese baths and a massage for men and women. There's an outdoor swimming pool and café, a playground for children, and, of course, the casinos.

Several large round windowless rooms comprise the Lisboa's huge gambling complex. Games include blackjack, baccarat, boule (a relative of roulette), fan-tan, keno, and—outside the main casinos—row upon row of slot machines. A sign on the wall says, "Typhoon signal," with a blank space where weather warnings can be posted if necessary. My feeling was, in case of a typhoon, these gamblers would neither know nor care; at two-thirty on a weekday afternoon, they were ten-deep at the tables, hushed, insulated, focused.

Gamblers who want a change from the Lisboa can head across town to the Inner Harbor. Here, the large, ornate, triple-tiered Macao Palace is a Chinese-style floating casino offering waterborne gambling. Besides casino gambling, Macao also has dog racing, a huge new jai alai palace, and, now under construction on the nearby island of Taipa, a racetrack.

The most thrilling time to visit is mid-November, for Grand Prix, an event that is famed throughout Asia. Then, all of Macao becomes a race course. *Note:* Reserve a room at least a year in advance.

In my teen dreams, I went to Macao and found Sidney Greenstreet and intrigue. In real life, I didn't find intrigue—I suppose I should thank my stars for that—I didn't even find Sidney Greenstreet. But I did find a unique, surprising, history-rich little corner of the Far East.

—JANE HEIL

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Edited by June Weir

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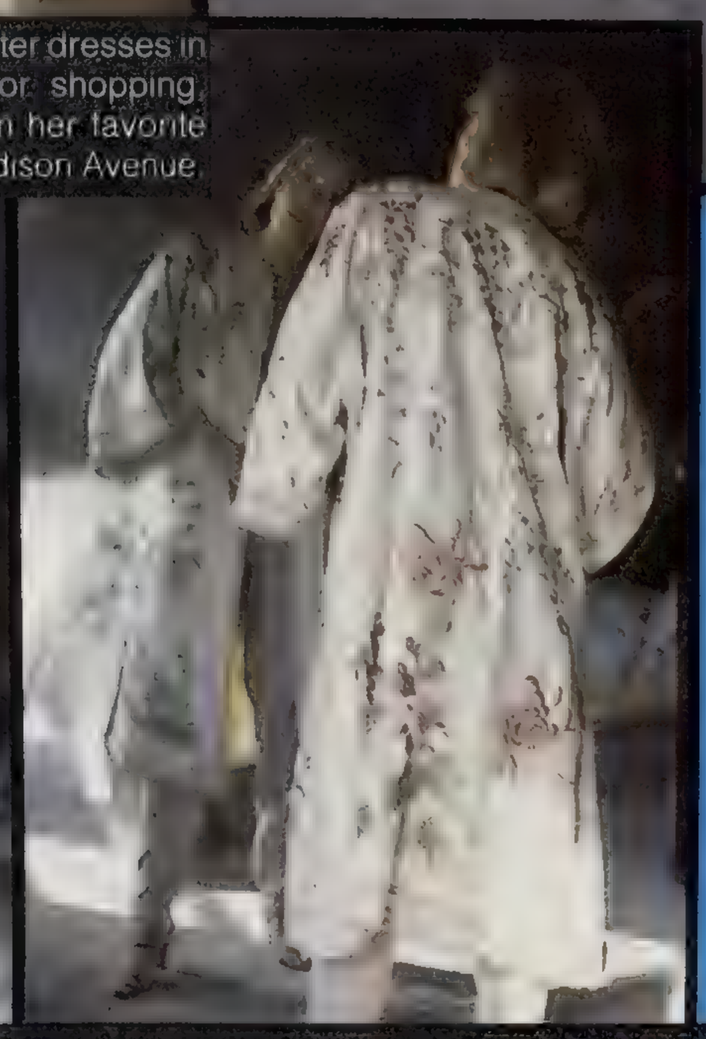
To keep up with her busy schedule, Adrienne has devised a way of dressing keyed to her on-the-go life.

"I'm very tailored. I don't like frilly or fussy clothes. In general, I feel more comfortable in pants. I love simple styles. Even for big events, I underdress. I feel very strongly: you should wear the clothes.

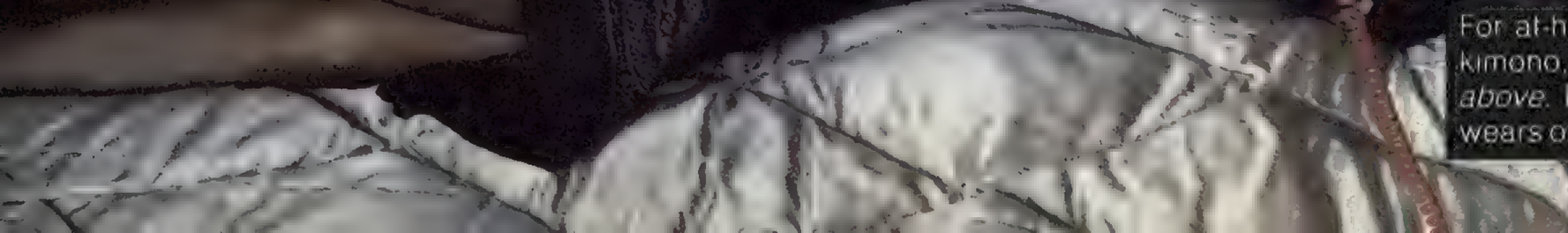
"I vary my wardrobe for work quite a bit. Some days I wear a simple sweater dress that I designed. Other days I like to look stronger, with a jacket and pants. My most important fashion piece is my Armani jacket in a black and white wool. It works beautifully over leather jodhpurs, grey flannel culottes, or black pants. It has a matching wool skirt but I've never worn them together. It's the jacket I wear for important business meetings."

("View" continued on page 122)

Adrienne wears one of her sweater dresses in brick wool to work, *above*. For shopping, *right*, she wears separates from her favorite boutique, "Nancy & Co." on Madison Avenue.



For at-home, Adrienne puts on an antique Chinese kimono, which she also wears to formal openings, *above*. Dressed for dinner at "Le Cirque," *left*, she wears one of her embroidered dresses from London.



PAUL AMATO

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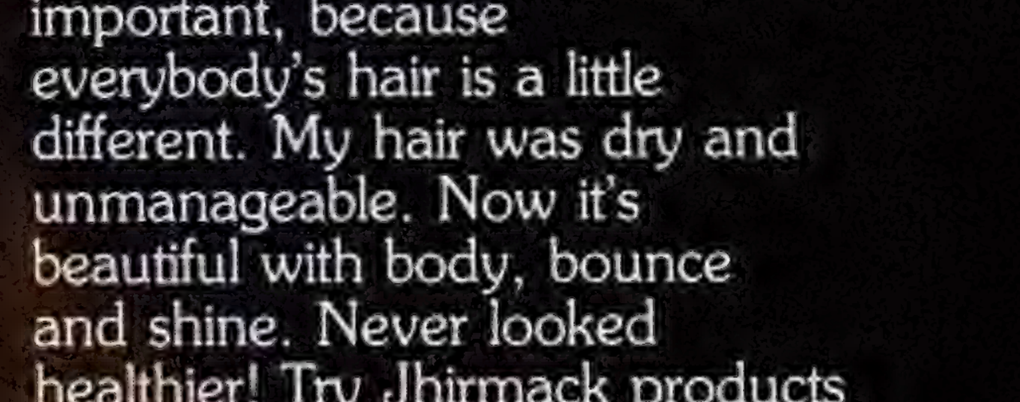

Jhirmack Distributed by International Playtex, Inc.

Trade secret of beautiful hair.

continued

REAL-LIFE DRESSING

"I think Adrienne is her own customer," says Bloomingdale's vice-president, Richard Shapiro

To keep fit, Adrienne visits the Midtown Tennis Club, *right*, to play for an hour with tennis pro Peter Chang. At the André Emmerich gallery, *below*, she views paintings by her friend Piero Dorazio, wearing pants, flats, and layered sweaters.

Adrienne and her husband, "Gigi," stop for dinner at Primavera, where northern Italian cuisine is the specialty. She adds a wide, low belt to her striped Kenzo dress ("I love his clothes"), again flats.

What accessory do you use most often to change your look? "I love scarves and big shawls. I have a big Saint Laurent silk scarf in black, rust, gold, and white that I've worn to death. I wear it over a simple black dress, over a Krizia sweater, over a leather jacket. I find an important scarf or shawl finishes a look and pulls it all together."

Is there an accessory you collect? "Watches. My favorite one is a Rolex, another is a sporty black waterproof Porsche that I can wear when I swim. I also collect bracelets. Since I go to the Orient so much, I have a beautiful collection of ivory bracelets. I get a big kick out of earrings, too. Right now I'm into bold artwork earrings. Of course, every time I go to Italy I go wild over the shoes. I like them to have a very good cut. I don't think your shoes should dominate your outfit."

Your husband says you always manage to look different wearing very sporty to romantic outfits—and he likes that. How do you plan your wardrobe? "I start with color. At the beginning of a new season I sort out my closet. I find too many clothes can be confusing. This is something I've learned of late—to give away clothes that I haven't worn for some time. Then I study the pieces I really wear. I find I love black and white, regardless of how much colors change from season to season.

"I like to wear a touch of red with black/white. I find red is a color that lifts me up. My newest neutral has been khaki. Other colors that I use to build a wardrobe are grey, purple, and white.

"When I buy new clothes I think in terms of investment pieces such as my Armani jacket. I don't mind spending a lot of money on a great jacket or a marvelous dress because I know I'll wear it for years."

As a European (Adrienne was born in Hungary) how do you compare European dressing with American style? "American women are more daring, self-confident. They play with pieces, which can be more creative; yet it can often cause a greater disaster. Europeans, especially French and Italian women, like perfection. They usually buy a designer's look head-to-toe and wear it with expensive accessories. It's more subtle, safe, less inventive."

How can other women learn to dress better? "You can develop your taste. It's all a matter of exposure. Your eye has to be trained. Study magazines, see how colors are put together. Study someone you admire, see how she puts herself together. My advice: it's always better to be underdressed than overdressed."*("View" continued page 124)*

PAUL AMATO

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Continued

The Royal wedding

When Lady
Diana Spencer
marries
Prince Charles
on July 29
in St. Paul's
Cathedral, London,
her wedding
dress will be
big news

David and Elizabeth Emanuel, working on a wedding dress in their Brook Street salon, where Lady Di's bridal gown has been made under the tightest security.

Royal wedding dresses have a way of becoming front-page news—not only for the royal bride but for other women too. When actress Grace Kelly married Monaco's Prince Rainier and became Princess Grace, her wedding dress, by designer Helen Rose, was copied and sold in American stores within days. When Wallis Simpson wore Mainbocher's blue wedding dress for her marriage to the former King of England, Edward VIII, she inspired a new bridal color, "Wallis Blue."

The next Royal Wedding milestone: Lady Diana Spencer's wedding dress by the young English husband-and-wife team Elizabeth and David Emanuel. Their daring strapless dress in black taffeta that Lady Di bought for $1000 to wear for her first "official" evening in London with Prince Charles caused a sensation. Almost overnight the *London Daily Express* advertised a copy for $150 and orders came pouring in from Britain, Germany, and Holland.

Since then, photographers and reporters have been questioning Elizabeth and David to find out about Lady Di's wedding dress. Of course, they say, "It's top secret." But add, "It won't be easy to copy and it may be pink."

It was a ruffled pink silk chiffon blouse by the Emanuels she wore for a photograph by Lord Snowdon for British *Vogue* that first brought Lady Di to their London salon. Now with talk of a possible pink wedding dress, David says, "We've done one hand-tinted pale-pink wedding dress in silk chiffon with pale, pale silk roses." But all David will say about the Royal wedding dress: "It will go down in history and that's the most important aspect for Elizabeth and me." *("View" continued on page 126)*

Elizabeth and David met at Harrow School of Art in 1974, married in 1975, then went to the Royal College of Art. Now: the Royal wedding dress.

CHRIS MOYSE

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-Brooke Shields

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VOGUE'S

View

Continued

Dress your TABLE with STYLE

Bendel's expert Frank McIntosh tells you how to build a wardrobe for your summer table

Frank McIntosh's Table Top department at Henri Bendel in New York has such style. A tiny oasis on the main floor, Table Tops is crammed with decorative plates, oversized napkins called "lapkins," sparkling glass pitchers, nests of serving trays, place mats in glorious colors, and countless other table accessories. They all prove savvy Frank's theory: Build your table style as you would build a fashion wardrobe—around a few interesting key pieces.

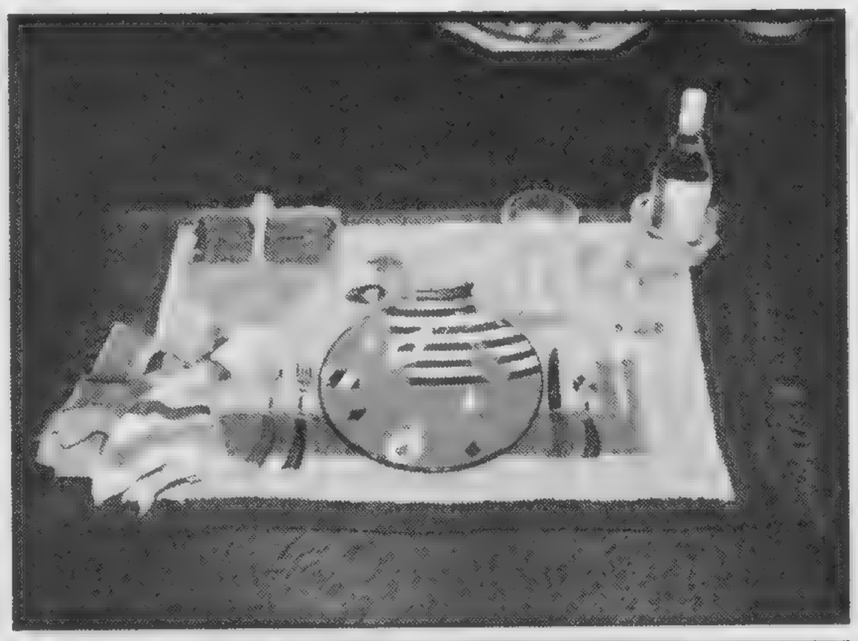
"I think there are versatile pieces for the table, just as there are versatile pieces of clothes. I believe you start building a table wardrobe by collecting important pieces that work in the city or in the country. For instance, buffet plates by Teddy Millington-Drake, Dan Bleier *(below, top)* or Beth Forer not only are handmade and come in limited editions but they are what I call the 'antiques of tomorrow, real collectors' items.'

"Next, you think of color. For summer, I love the look of cool, pale neutrals, especially grey. I think you pick table colors the way you pick your clothes colors—ones that apply and appeal to the individual. I love the idea of mixing patterns with patterns, colors with colors—whether plates, place mats, or napkins.

"Just as fashion pieces should be worn in different ways, so I like table accessories that have a dual purpose. I use Peruvian hand-woven rugs as table runners *(below, top)*. Or Simon Pearce's vase as a carafe for two-fold storage."

("View" continued on page 128)

"Shapes, forms, textures captivate me," says Frank



TIPS on summer living

- Buy cups covered-up with their own lids for soup and coffee—to keep hot what is supposed to be hot when dining al fresco.
- Start a collection of pitchers and glasses for beverages galore. Simon Pearce's handmade, very architectural glasses *(right, bottom)* are practical and indestructible.
- Use big 100 per cent cotton lapkins for summer dining. They launder just right with the newly created detergents.
- Set a table with the new inexpensive stainless-steel or colored acrylic flatware—not to have concern over its theft.
- Stock up on trays, trays, trays—all shapes and sizes.
- Make dining interesting by using some American handcrafts: brie boards, cheese slicers, the great fantasy serving platters and oversized serving and baking dishes by Luna Garcia.

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The appeal of a DRESS

Pretty, soft, feminine . . . and, with today's prices, more and more women find dresses the most affordable means to total fashion "looks"

Above: Belle France founder/ designer Jane Schaffhausen, in her sunny New York office

In the past six years, during the height of the sportswear separates boom, Jane Schaffhausen has built up a multimillion-dollar business by selling dresses to American women. "Women feel good in dresses," explains the Belle France founder. "They feel pretty wearing cheerful prints and warm happy colors. Pinks, mauves, blues, violets, greens—I've used these colors my whole life and I find people respond to them."

Jane's interest in dress designing and manufacturing began to take shape in the early '70s when, as the owner of three New York boutiques, she couldn't find the kind of dresses she wanted to sell. In 1974, she decided to fill the dress "gap" herself and produced a simple European-styled dress in five colors. Bonwit Teller's and Bloomingdale's ordered the line and sold out within two days.

Today, the Belle France label is carried by over two thousand stores across the country. The dresses are doing so well that, last March, Bloomingdale's opened an independent Belle France boutique in their New York store.

Schaffhausen's concept has not changed much despite her success. The Belle France dress is still simply styled; it always comes in a good year-round washable fabric—such as rayon crêpe; prices have remained moderate ($95-135); and, most important, the fabric is—invariably—printed. "So few people design in prints today, but I love them," exclaims Jane. "When buying a print, stay away from those that are very spaced—they'll make you look like an upholstered piece. Instead, choose an all-over print. Small flowers and geometrics are especially flattering. And look at the print in a mirror before you buy it. A print's density and luminosity really come out in a mirror."

("View" continued on page 130)

Two typical Belle France designs: *top*, a romantic dress for early evening in black/metallic print, $98. A summery white shirtwaisted style, *left*, dotted with delicate pink flowers, $106.

VANESSA STOKES

SEAN EAGER

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

First choices for next fall...some lamé finds ...new names: designers to watch for... how you can rev up your summer clothes

The first buys that some smart women are making this season? If an informal poll gives any guide to what you may want for fall: those women are zeroing in on a few key fall pieces . . . and the favorites among those women are short boots or proper pumps, both with low heels and some added bit of decoration—a weave, pattern, or piping, usually metallic; textured stockings; a new, easy, bigger-scale coat; a new wide belt; a softer, somewhat longer skirt. When that skirt comes in suède or leather, some women say, it's two fall trends, but only one purchase.

With all the wonderful socks—ribbed knee socks, silk socks, metallics—on the market, now, Ralph Lauren's may be the most luxurious: cabled, in soft pales or clear colors, when handknit about $75 each pair. . . . At one time, fashion shows weren't the Hollywood-type extravaganzas they often are now; they were simply clothes on silent models carrying cards that told style numbers. Boring? Not necessarily. Says one New York designer: "There's excitement in just hearing taffeta rustle." . . . This fall, some fashion conversations go, the buys of the season could be dresses—the new, easy dresses, cut on a bigger scale than before, that need a wide belt and nothing more for an outfit: Beene Bag's loose-weave taupe turtleneck, Blass III's grey flannel, Dorothée Bis's easy dress in challis. For some young women, that soft dress of the season is going to be Norma Kamali's "Ethel Mertz" dress: Kamali style (for about $70) in classic American fabrics such as grey sweatshirting or brushed flannel plaids.

Advertisements tell us, traditionally, about the personal style and product preferences of international actresses, sports figures, and fashion designers; but now the notion of "public figure" may be coming a little closer to home. Within store newspaper ads for fragrance this spring, San Francisco's I. Magnin included photographs and interviews with some well-known local women; instead of star talk, the advertisements told about the needs, interests, and style of "real" people in the community: women who are active volunteers, board members, local hostesses, working women. . . . Watch for the names Susan Beebe, Delaware Street, and Marcasiano: They're some hot new SoHo (New York) sweater houses, young, all in business for a fairly short time, all working knits in a variety of ways that are special but, often, that are less "craftsy" than what you would have seen last winter. . . . The famous Olga (maker of foundations and lingerie) has, it seems, nurtured a family tradition; Olga's daughter Christina Johnson has just designed her first intimate apparel collection (called Mood Matchers) for the Olga company: young, flirty, sometimes sleek-looking lingerie, shapewear, and clothes for at-home wear.

Stores, it seems, as much as some designers, are thinking that leathers are going to look awfully good to women this season. In some cases, department stores are giving additional boutique space to designers who have made leathers an important part of their fall collections. Bloomingdale's, for one, is adding on a second Anne Klein boutique to their New York store this fall. Reason: simply to showcase all the leather and suède pants, skirts, and tops in the Anne Klein fall collection. . . . Now, when a simple lamé top often comes with a $400 price tag, Anne Crimmins (who used to design for Kasper) for UMI is putting out lamé at a price: gold boatneck T-shirts for about $84; lamé pull-on pants for about $100. . . . In this fall season, at times, of dessert dressing—one richness piled on another, shawls layered over decorated jackets over patterned vests over printed blouses—it's interesting to see how fast women, even designers, are stripping away some of those pieces. Oscar de la Renta, in his fall collection, showed a loden suède shawl trimmed with fox over a blouse, skirt, and a big coat. For his fur collection, a month later, that same shawl just topped a skirt and small jacket. Perry Ellis, under fur, stripped down to skirts or pants and sweaters.

"This fall, the buys of the season could be dresses...cut on a bigger scale than before"

At this time of the year, when summer clothes start to sag a bit, a lot of women start looking for the quick lift of a white blouse or some crisp white shirting. Some of the cleanest—best-looking—white this summer? Andre Van Pier's white linen blouse (totally pure, with a bit of lace or gold piping on the soft collar); Bowman Trading Company's perfect white shirt; Perry Ellis' "classic" white Oxford-cloth shirt (a best seller). In his fall Blassport show, Bill Blass couldn't resist white: he tucked a clean white shirt under just about every piece on the runway. . . . Some of the prettiest, most charming clothes on the market, now, are some lingerie pieces that women are wearing at-home, wearing out, wearing under anything. What's special about them? Luxurious fabrics, often, and some wonderful detailing: From Sami (and young designer Samantha Robbins), the charm of a blush-color silk chiffon teddy or a floral print-and-gold-Lurex camisole; from Sabeth-Row (and designer Beth Goodman), a black velvet *bustier* or the most perfect white charmeuse tailored pyjamas. At Loré, designer Lore Caulfield makes a bra and bikini of raspberry jacquard and tap pants of white silk satin with silver Lurex threads. Result, in all cases: Truly beautiful addictives.

—KATHLEEN MADDEN

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WHAT TO KNOW FIRST ABOUT FASHION

What this fashion season offers—across the board—changes and new choices. There are very real differences in clothes, in accessories, and in the way everything goes together. Differences that provide a welcome variety, a more interesting range of options.

The change—in a general sense—to a much softer, more ornamental way of dressing. With definite looks, day and night. With new proportions: new lengths and widths of skirts, new lengths and widths of pants.

The choice: even in a context of softness, a season of "more," there is still a way to dress that's cooler, calmer—tailored, narrower.

More specifically, what has evolved this fall: the need to redefine terms, to re-adjust your fashion thinking. Nothing is ever quite what you expect it to be: your fashion assumptions are continually challenged. For example: A suit for day is not simply two matching pieces of grey flannel or tweed. It's a small Burgundy velvet jacket piped in gold over a soft printed challis skirt. And the blouse that goes under that jacket isn't white silk, it's printed silk taffeta . . . the belt that holds the waist isn't a buckled strip of plain leather, it's a soft leather sash . . . the shoe that goes with it isn't a black patent pump, it's metallic woven leather.

In light of all the changes, and in light of the cost of fashion this season, it's important to know early on what's best; important to set up priorities and to establish guidelines . . . which is what this issue is all about . . .

And the best place to start—with the season's new shoes. Nothing makes more of a difference or makes it faster. The right shoe not only makes possible the new proportions you'll be seeing, it changes and updates the clothes you already own. The reason—the difference—shoes with a distinctive ornamentation of their own; all metallic, or with a metallic edge: burnished bronze, pewter, gunmetal. Shoes in olive or loden green, in cinnamon or Burgundy leather with added texture interest and design for another kind of ornamentation. It's not a year for simple black pumps any more than it's a year for a simple black dress. And—the other big change—all of these shoes (and equally ornamental new shorter boots) can be worn for day, as well as for evening . . . provided they're worn with the right stocking—one that adds texture along with color.

Of all the options for day, the one that still comes first is a "suit"—only now it's a very different suit. A suit that goes from day to late day . . . and later. A suit with a longer, fuller skirt and a jacket that's shorter, smaller to balance the softness. Or a suit with a narrower, longer jacket over a slightly shorter, narrower skirt. Or a longer jacket over pants—trousers or softer chopped pants. A suit—like everything else this fall—in warm, rich, unmatching textures: velvet on challis; velvet on leather; gold-threaded tweed on velvet; suède with knitting; stripes on solids; plaids on plaids; print on print. In the contrast of these textures, in the play of one against the other—a different ornamentation.

Whatever the suit, whatever the jacket—underneath, there's always a blouse: it's still one of fashion's best accessories. Now a blouse in a deep rich color or print; sometimes with a high collar, or with a matching neck scarf, sometimes with tiny-ruffled edges.

Another choice for day—another change—in a new dress. It has a different shape, a different scale—very much like that of an oversized shirt—looser, softer, fuller. All of which gives you the feeling, the ease, of being wrapped in a wonderful dressing gown. What makes a dress work now, what keeps it from being too soft (and too much of a good thing): the longer mid-calf length; the warmer textures—lofty wools, challis, suède; the wide belt that holds the waist. And that wide belt or the smaller jacket that goes over a fuller skirt is there as an element of control. This season, you'll never see a look with one blousing layer over another; it's never softness run rampant.

Another change: it's a season in which coats take on new importance. Every coat this fall represents a major fashion investment, not only in terms of money, but in terms of length. Every coat, scaled differently now—roomier, cozier, longer (in the case of full-length coats; a 7/8 coat is another story, and another option). On the softer side of dressing, a coat that slides on with the luxurious ease and warmth of a burnoose—to gather around you and belt, to wear over everything, every length. The other prevailing coat shape—tailored but still soft—a slightly oversized topcoat.

Very much part of coat dressing this fall, very much part of the softer mood in all dressing: shawls, capes, serapes. At their best as coverings when they're really big enough to wrap and fling . . . over jackets, over dresses, even over a "regular" coat. And the best look of a cape or serape: when it goes over something narrow, when a clear sense of line is maintained. Very inviting: the ease with which a cape or shawl will travel, and the way it can fill the gap between early-fall and heavy-coat weather . . . and all year, the perfect evening cover.

Nowhere are the changes in fashion more pronounced than for evening . . . at every level. To begin with, a more ornamental way of dressing means that there are an increasing number of looks that can make the day-to-night transition without skipping a beat . . . a small wool jacket with velvet embroidery that goes over a printed silk blouse and wool plaid skirt . . . a narrow black suit in pearlized leather . . . a slide-y mohair coat that goes over a narrow silk dress . . . a softer suède dress.

For the kinds of evenings on which you once dressed the "little black dress" route—a variety of new options, all of them with more. An oversized gold lamé tunic over narrow velvet pants . . . a new version of a "smoking" with a shorter, narrow skirt under a longer jacket or a unique sweater—sequined, or hand-knit in an unusual pattern—to go over narrow pants, or wide knee-length satin shorts.

For big evenings, the biggest change. Gone are the ruffles, the big-skirted taffeta dresses of past seasons; gone all that excess can-I-get-through-a-door volume. The modern approach: one based on narrowness, on an ornamentation that comes from extraordinary texture and fabric, from a totally different proportion. No question: there are big effects, but they are achieved differently. And there are narrow, narrow dresses—all-out luxurious, pure in line, racy. But the most news in a series of remarkable pyjamas. A pyjama that's a soft blouse tucking into new-shape pants under a charming gilt-edged velvet vest . . . or a pyjama that's soft, soft harem-y pants and a wrapping-on-the-body top . . . or an elongated tunic over narrow pants.

There's a fine line between what's a little more and what's a little much this fall. Something metallic is something delightful when it's worn with discretion . . . and wit: the flash of a low-heeled gold snakeskin pump at the end of tweedy tights and tweedy pants. That same shoe with a bare metallic stocking, metallic bag and matching belt becomes something less than sensational. Shoes are the obvious example this fall. But every accessory—whether it's a belt, a shawl, a necklace, a bag—has been designed with that same degree of ornamentation. The caution: one at a time . . . a little dazzle goes a long way.

Change in a fashion sense was, and not all that long ago, a word loaded with negative connotations. That particular fashion anxiety belongs to the past: today change is accompanied by choice. And the real choice—always—to take as much or as little as you want of what's new. This season, taking a little gives you a lot: the difference of that metallic shoe or belt, the difference you get with a new haircut—one that gives you line and control to balance the softness in clothes—is enough to make *all* the difference. And it's where this issue—this season—really starts . . .

IN A SEASON OF CHANGES . . .

...NEW CHIC

HAIR: THE STARTING POINT

The look that sets up every look. Now, with more line, more control. Hair by Harry King; makeup, Angelica Novaes for Xavier, NY

Arthur Elgort

FOR DAY: A SOFTER LINE

Oscar de la Renta's new-scale coat—plaid mohair, a strongly-belted waist. Symbol of a new fuller shape, a new versatility in coats this fall

ICES

...OR A LINE THAT'S NARROW

A different softness. A controlled radiness. And a wonderful contrast of textures: Geoffrey Beene's tweedy-tor-al suit, patterned silk blouse

All runway photography by Pierre Sherman
Details, stores, see next to last pages

MORE OF THE CHANGE...

More of the big change. . . in shoes. More of the new metallics that go day, night, anytime with the right textured stocking. *Right,* Charles Jourdan's updated spectator—in bronze and Burgundy on a low medium heel. About $165. Charles Jourdan NYC; Soldati, Minneapolis; Loretta Blum; I. Magnin. . . .

Far right: A perfect combination of shine, texture, shape—and a wonderful shoe for day and later: woven bronze-and-loden leather on a loden heel. Vittorio Ricci by Stéphane Kélian at Saks Fifth Avenue. About $275.

A NEW ORNAMENTATION FOR EVENING...

A new ornamentation, a different narrow line for evening. Narrowness all the way—Mary McFadden's elongated pullover in gold/copper/black over bronze leather pants

▲ *Oscar de la Renta: Gold-embroidered jacket, narrow moiré skirt*

▲ *Bill Blass: Softest blouse-and-skirt dressing—gold and Paisley*
▼ *Geoffrey Beene: Narrow lamé wrap-dress, 3/4 alpaca coat*

▼ *Ralph Lauren: His beaded Santa Fe sweater, black silk pants*

▼ *Oscar de la Renta: Narrow two-piece dress, bugle-bead jacket*

...BUT IT'S NEVER ANYTHING "BIG"

Ornamentation with a different softness, with a new sophistication at Calvin Klein: his black/gold print wrap top, a wide-[illegible] waist, and full, full harem pants in black/gold print—[illegible]

Details, stores, and more fashion pages

DAY INTO NIGHT... A COOL WAY TO DRESS

And the essence of "cool" — Geoffrey Beene; his beautiful mohair cardigan coat—soft, unlined—over a narrow dress in textured silk/wool

▲ Calvin Klein. The wide-belted, signature-shape coat in covert

▲ Halston Sportswear. Soft-wool plaid poncho, narrow black suit
▼ Perry Ellis. Shaped striped jacket holding the softest skirt

▼ Geoffrey Beene. Narrow-falling coat, pants, brilliant blouse

...AND A WAY THAT'S ORNAMENTAL

Oscar de la Renta's way: a small, cotton velvet-embroidered wool jacket, silk taffeta blouse, soft wool plaid skirt

▼ Halston Sportswear. New narrow dinner suit—in black leather

Details, stores, see next to last pages

...SHOES: THE BIGGEST CHANGE!

The most important part of dressing this season—day and night—the shoe, the look of the leg. And the most news this season—day and night—the metallic shoe. With added ornamentation in shape and design. A metallic shoe to wear—always!—with textured legs . . . to wear with everything. *Far left:* Chloé's stitched bronze pump, black suède piping, a rounded black suède heel. About $195. Saks Fifth Avenue; Neiman-Marcus; I Magnin. . . . And, *left:* the unexpected oxford—bronze and dark-green leather on a shaped, stacked heel. Xavier Danaud. About $145. Bloomingdale's; Marie Leavell, Dallas; Giorgio, Beverly Hills.

Penn

Calvin Klein The soft-scale coat
at its softest, wool plaid
Oscar de la Renta His cozy
wool two-piece dress and shawl
Details, see next to last pages

TEXTURE ON TEXTURE...

. . . on texture—the secret to this fall's best looks. Here, the season's best boots—all in metallic textures or with metallic touches—to wear against warmer-textured fabrics and rich, deep colorings. To wear—always—with added texture on the leg. . . . *Opposite, above:* Newest, snappiest cowboy boot—now, a shorter boot in olive-green calf with a metallic/lizard patchwork pattern. Joan Helpern. About $350. August at Bloomingdale's; Ann Taylor, Beverly Hills; Creeds, Canada. . . . *Opposite, center:* Great casual look—Anne Klein's knee-length, crêpe-soled boot—in bronze! About $126. August at Saks Fifth Avenue, NYC; Saint Germain, New Orleans; Joseph Shoes, Chicago. . . . *Opposite, below:* The short boot—a new "shoe" option—with shine. Loden-green kid on a stacked heel, gleaming bronze cuff and side stripe. Joan & David. About $250. August at Ann Taylor, NYC and Beverly Hills; Hudson's; Nordstrom. . . . *This page:* All-out luxury in a boot—Andrea Pfister's green-y gunmetal short boot with a metallic dragon design in the leather! About $300. Lord & Taylor: Marshall Field's; Lina Lee, Beverly Hills.

Penn

LEATHER... AS THE KEY ELEMENT!

... the piece that "makes" a total look. And from [illegible] lection of terrific [illegible] pieces—Ralph Laur[illegible] the stitched chamois j[illegible] over a ruffled chambray shirt, striped blanket skirt.

▲ Halston Sportswear. New pants dressing—in suede with knit

▼ Beene Bag. The updated 3/4 shearling-lined coat over pants

▲ Perry Ellis. To wear with any thing leather—great sweaters!

▲ Ralph Lauren. Ruffled chamois Santa Fe dress—the softest!

▼ Ralph Lauren. Flounced suede prairie skirt, shearling vest

Calvin Klein's knockout smock-dress in haze-green suede. Depending on the way you wear it, "dressing"—with style—for day, for dinner, for anytime!

LEATHER... AS A WAY OF DRESSING!

Details, stores, see next to last pages

LEATHER

Avedon

...WITH A DIFFERENCE!

One of the season's outstanding characteristics: the different way leather is always used. Never as sport or country-only clothes, but in a sense of real dressing. To underline that fact: the Ralph Lauren chamois jacket, shown again—close-up—it's something you'd wear again and again over practically everything—has that kind of versatility, that kind of impact! Make-up here, from Ralph Lauren's line—extracted by [illegible]

CHANGES / NEW CHOICES

THE BEST

. . . . All the changes, all the new possibilities that exist in fashion this season exist at their best on these twelve pages in clothes from the New York collections. Clothes that symbolize different directions, new ways to approach fashion. Clothes that challenge your fashion expectations: constantly surprising, delighting, revealing something unexpected, revealing more. And nowhere do those changes, that difference in attitude have a greater impact than at Geoffrey Beene: a new softness, a very sophisticated sense of ornamentation, an all-out luxuriousness of texture are worked within the context of his unique style. What emerges: clothes that literally redefine the words that describe them. . . . And nowhere are all those changes more innovative, more prophetic than in his evening dressing: looks that set a new standard at night . . . looks that instantly tell you something different is happening, something far from the world of ruffles and big-skirted taffeta dresses. His three-piece "dress" here: the softer silk plaid skirt appliquéd with challis and silver lace; the challis blouse under a nubby "jacket" in wool blend with appliqués; the waist held by a remarkable belt.

The three-pieces, about $2310. Skirt fabric, Braghenti. September at Saks Fifth Avenue; Cyreld, Brookline MA; Nan Duskin; Sandy Austin, Lafayette LA; Montaldo's; Neiman-Marcus. These pages: hair, John Sahag; make-up, Alberto Fava. Details, next to last pages.

Denis Piel

TEXTURE, LINE, DASH: A NEW DEFINITION FOR HAIR TODAY

It is a season of embellishment and ornamentation in fashion. This quality of *more* in clothes tells you about a different presence in beauty—and in hair. Hair that's more controlled, more pulled together without being "coiffed": still real-life, but with a certain style. Hair like the hair on these twelve pages, all done—or supervised—by John Sahag. He says, "These clothes are soft and feminine, but there's a lot going on: the hair has to fit the woman, the fashion. Hair gives design, but you needn't exaggerate to get the effect you want—a simplicity, a looseness, new textures."

Texture is the key—and the biggest change in hair. It isn't a question of long hair or short, or of one style over another. What makes the difference in the look: the difference in the texture.

And "what looks right—new—is the look of mixed textures." Meaning: a combination of straight, smooth, and wavy; of curly and less curly. What doesn't work: a "set" look. To get the kind of texture mix he wants, Sahag uses two or three sizes of curling irons, several sizes of brushes as he blow-dries. You can also do it with different size rollers. "If you have naturally curly hair, do it in reverse: add texture by loosening some of the curl, but not all."

Annette Stai, the extraordinary new model on all these pages, has what John calls "dead straight" hair. "Here [at left], I put a soft, gentle movement around the hairline, pulling hair back and downwards into more a shape than a chignon. Even when hair is worn straight [as on page 148], it's different textures again: hair lifted away from the ear in a large wave on one side, the other side left straighter, some height on top." Annette doesn't have bangs—but "bits cut around the face for softness. These wisps can be set the 'wrong' way around the forehead to give a feathery look, to loosen and free the whole image," says John. By waving Annette's hair up and back loosely, *left,* he gives her the look of shorter hair. More versatility—a still smaller head, page 153.

"The idea is to finish the hair, then to 'break it up a bit'—to give it a natural look, unstudied, relaxed. To give it movement and take away any stiffness." One way to do that: after hair has been curled, it's misted with water [using a spray bottle]—then brushed. This year, a bit more thought and effort with hair is required, just as it is to wear the clothes and accessories on these pages. John adds texture either after he sees the woman in the clothes, or: "I prepare my texture first—curl the hair, then brush it out, then decide which side goes back." Preparing texture first is the more practical method for most women: trying on the clothes, judging balance and proportion, then playing with—adjusting—the texture. More about hair today starts on page 156.

THE BEST .... A new definition, a dinner suit, *left:* Oscar de la Renta's embroidered plum velveteen jacket over a softer skirt in wool tapestry print. Underneath, his scarf-tied blouse in silk taffeta with mosaic-print; a fox-edged suède shawl to add. Undeniable: the ornamentation that comes from texture and coloring. What goes with it, in a beauty sense—a different approach to makeup, as well as to hair. Makeup as a complement—cool, attractive, finished. Colors that are rich, but never bright. *Left,* from Alexandra de Markoff: Vivacious Florals eye shadows; Coffee Bean on the mouth. . . . Suit, about $1800; shawl, about $3000. Suit and shawl at Nan Duskin; Sakowitz; Frost Bros. Suit (shawl to order) at Saks Fifth Avenue; Marshall Field's; I. Magnin. Accessories, details, see next to last pages.

Denis Piel

MITCHELL

THE BEST . . . in a season where sweaters are not numbered among "key pieces," there is still a sweater. The difference: one that's unique, unexpected. The best example, *left:* Ralph Lauren's hand-knitted, Fair Isle wool sweater-coat. With his ruffled cotton chambray blouse, suède skirt, and boots, a different way to dress for casual evenings. Sweater-coat, about $590; blouse, about $118; skirt, about $898. Late July at Bloomingdale's; M.M. Cohn, Little Rock AR; Balliet's; Neiman-Marcus. . . . From Geoffrey Beene, *above,* the dress that tells you most about change-at-night. In the new proportion and narrowness, in the play of texture and color—a whole new "ornamentation"—cognac silk charmeuse with purple, gold piping, Paisley print on the cuffs and sash. Abraham silk. About $1990. September at Bergdorf Goodman; Nan Duskin; Rich's; Sara Fredericks, Palm Beach; Balliet's; Neiman-Marcus. Fashion details, additional stores, next to last pages this issue.

THE BEST .... It's a question of scale . . . when that changes, everything changes. The most obvious difference—in a coat: no matter what the shape, almost every coat looks better when it's longer, roomier, slightly oversized *Above:* Ralph Lauren's "classic" topcoat—with new scale—in wool tweed. Over his brushed plaid cotton shirt (about $78) and glen plaid trousers (about $278). Coat, about $796. Late July at Lord & Taylor; John Wanamaker; Polo/Ralph Lauren, Chicago; Perkins Shearer. . . . A dress that has different scale—softer, easier, looser. What makes it work—what you see in Calvin Klein's wool plaid, *opposite* —the lofty texture, the belted waist, the length. What makes it even more inviting: the serape (about $280). Dress, about $540. September at Bonwit Teller, NYC and Beverly Hills; Hudson's; Ruth Kishline's, Evansville IN; Famous-Barr; Macy's, San Francisco. Details, see last pages.

F&B/CECO
REFLEX
MITCHELL
66

THE BEST ....Warmer textures, warmer colors, and a different scale and softness. In a suit from Bill Blass, *this page:* his soft mid-calf skirt "balanced" by a matching jacket in rich checked wool. Underneath (always), a more interesting blouse—maroon silk Paisley with a white piqué wing-tip collar, Paisley ties. And a wonderful knitted wool shawl. Agnona wool. Suit, about $1860. Late July at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Gidding-Jenny; Neiman-Marcus; Amen Wardy, Newport Beach CA; Frederick & Nelson.... In a season of coats with new importance, the standout from Calvin Klein, *opposite,* in a beautiful fleecy rose wool. The kind of coat to gather around you, wrap and belt; the kind of coat, the roominess that goes over everything, every length you wear. About $520. September at Bloomingdale's; Kaufmann's; Saks-Jandel; Higbee's; Hudson's; Dayton's. Hair, this page, Stephane Lempire for John Sahag. Accessories, details, see next to last pages of this issue.

12X15
EXTRAHEA
DROPCLO

THE BEST

. . . at night, degrees within degrees of dressing. But what's always maintained: a certain narrowness, an ornamentation that doesn't depend on elaborate effects or on the kind of overdone ruffles and glitter you may have come to expect. Instead: more design, more subtlety, and a lot more style at every level. *This page:* Dinner dressing at its most beguiling—the dress at its most beguiling!—from Ralph Lauren. "All" it is: his signature-shape blouse—with its tiny ruffled edges, high collar—elongated, narrowed, worked in black velvet, held by a knockout silver belt—and it's all you need, all you want. About $450. Late July at Bonwit Teller, NYC and Beverly Hills; Ralph Lauren/Polo, Coconut Grove FL; Ms., Houston; Polo/Ralph Lauren, Vail CO; I. Magnin. . . . The redefinition of evening dressing continues at Geoffrey Beene, *opposite,* with his new pyjama: a sheer printed silk chiffon blouse and new-shape pants—softness at the top, a narrowing on the leg—in a contrasting silk jacquard print, the waist wrapped in leather. And more—a beautiful little vest of stitched apricot velvet, gold braid edging—it's unlike any pyjama you already own, it's unlike any other pyjama, period. About $4250. Late August at Bergdorf Goodman; Neiman-Marcus; Amen-Wardy, Newport Beach CA. To order at Balliet's. Fashion details, next to last pages.

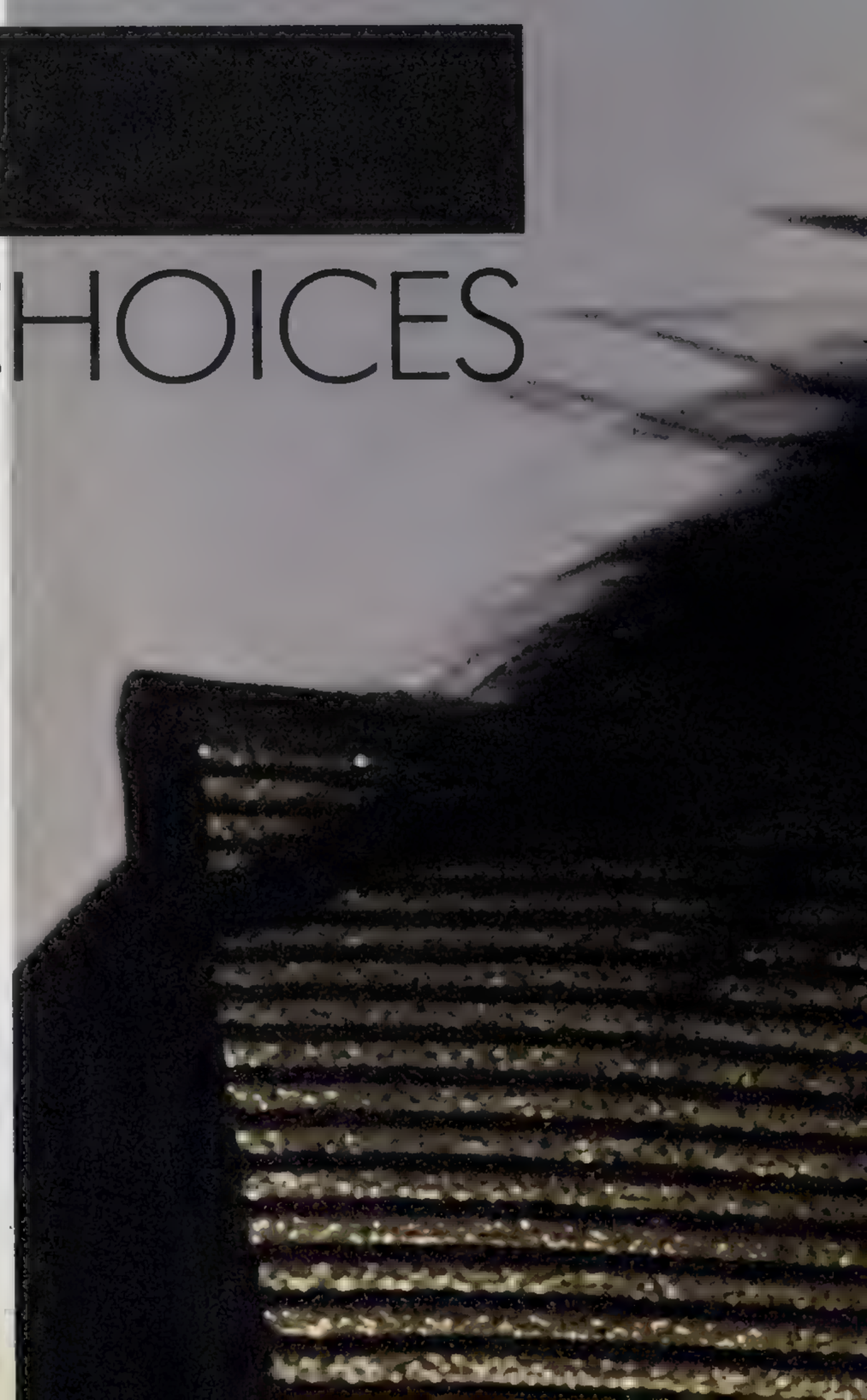
CHANGES · NEW CHOICES

The key to a woman's personal style is, always, her hair. This year, there's more volume, control... a lift and neatness around higher or more ornamental necklines...a wonderful new ease and independence in making hair work—and look—its best. Here, fourteen pages on glorious versatility

great hair!!!

CHANGES/NEW CHOICES

"With clothes of great drama, hair must be simple," says Jean-Marc Maniatis of Paris, one of the world's great hairdressers. "But it must always have style, short hair most of all, which needs a special kind of volume, often on the crown." To show he means what he says, a new look for Annette Stai, *right,* whose hair, all one length except for soft bangs, usually falls between her shoulder blades—the wrong proportion, Jean-Marc thought, to work well with the Saint Laurent Rive Gauche evening suit with padded square shoulders, inch-high collar, and black egret feather and gold necklace by Emanuel Ungaro. For the right balance, Jean-Marc folded her hair length into what he calls a "flat chignon, in order not to change the shape of her head," lightly curled the top, tousling and lifting it with his fingers for the necessary volume, all to produce a pretty but simple look of short hair. See overleaf: Annette Stai's hair two totally different ways. Makeup here and next two pages by Tyen for Christian Dior. Details, last pages.



Marco Glaviano

CHANGES/NEW CHOICES

In Paris...as in every major city, volume "underpins" style, in small neat

heads of hair, in special looks—more exaggerated, but always soft

Denis Piel

Free, touchable hair; that's what it's all about," says John Sahag, who flew to Paris to create the two very different styles here for Annette Stai. "Hair must never be 'coiffed' or 'stiff,' but it must have line, which can only come from a good cut." *Inset, opposite,* "big evening" hair. The clothes, Emanuel Ungaro's glorious, multicolored Chinese pyjamas and printed shawl, the Ungaro necklace—determining Sahag's decision to mass the hair with curls, a look that's meant to be noticed, flamboyant, extreme—curled with a curling iron. *This page:* Again influenced by the fall clothes seen here, Claude Montana's rich brown leather, braid, and suède jacket with swashbuckling collar, Sahag moves to "neaten" and control hair, wrapping Annette's long length in a cowhide thong, waving her bangs to fall to one side, deliberately creating a slight "unruliness," to give a sense of ease. Jacket, Claude Montana for Ideal Cuir. (More on the new fashion/hair link on page 147.) Fashion/makeup details, last pages.

Two of Italy's leading hairstylists "interpret" long, heavy, naturally curly hair here: Sergio Valente wanted to cut Lisa Berkley's hair much shorter (see her two-inch trim on page 164), compromised by looping the back and side hair up "... to create an 'ordered disorder' ... which is the modern way to achieve control, 'touching' hair but not 'fixing' it." *Far right,* Aldo Coppola let Lisa's hair flow naturally, used only his fingers ("never hot rollers, tongs, or even much brushwork") to twist hair into a high, soft knot with soft strands on forehead.
Makeup, both pages, by Jacques Clemente for Elizabeth Arden. Mario Valentino's leather jacket, *this page;*
Gianfranco Ferré's quilted jacket, *far right*
Fashion/makeup details, last pages.

In Milan...fewer special effects—more curls—waves; concentration on

CHANGES/NEW CHOICES

hair's natural movement and texture to emphasize its natural beauty

Marco Glaviano

CHANGES/NEW CHOICES

In New York. . . look for hair with more movement, but more control from

Control is even more necessary when hair looks as if it is "flowing free," says Suga at Bergdorf Goodman, NYC, an experienced, innovative hairdresser. "Control comes first from the cut, then from the way hair is dried." Here, *left*, for Kelly Emberg, Suga gently backcombed her back hair to add fullness (but no curl) to stand away from the stand-up collar of Bill Blass's crêpe blouse, curling and lifting shorter hair on the crown to soften overall effect (Ken Begun earrings). On the *right*, the reverse: hair curled at the back, lifted away from a high turtleneck, with upswept waves to the crown. Evening look: Perry Ellis' royal blue duck print blouse.

Fashion/makeup details, last pages.

Makeup here, by Estée Lauder; makeup artist, Sophie Levy of the Pipino-Buccheri salon.

a new kind of backcombing which gives softer fullness and total style support

Marco Glaviano

CHANGES/NEW CHOICES

Hair in the

U.S.A.: A New Independence

By Shirley Lord

Hair is no longer cut, then styled. Today, the cut *is* the style," says Seymour Finkelstein, president of Glemby International, which owns and operates over twelve hundred hair salons throughout the world.

In that simple sentence lies one big clue as to what is happening in the world of hairstyling, where the best look of hair is one of healthy shine . . . unfettered, uncomplicated. Where, in keeping with today's attitude toward fashion, your hair length is a matter of personal preference and your hairstyle often a matter of personal aptitude.

Everyone wants great looking hair as quickly and as easily as possible. But how to get it? These days, facts reveal you no longer depend only on the salon for its delivery. Glemby, for instance, reports that although ten million women came to their U.S. salons last year, their regular "repeat" customers came much less frequently—only 3 percent visited a salon more often than once a week; the majority made an appointment only once every four to six weeks, a pattern of hair-salon attendance reflected across the country.

Why has this happened? Because your needs are different now.

"When a client comes to the salon today, she's mainly searching for ways to have some degree of *control* over her hair, which, after all, comes primarily from a good cut," says Suga, the star of Suga at Bergdorf's, a Glemby salon in New York (whose regular clients include Faye Dunaway, Marie Osmond, and Dorothy Hamill). "Control is what she wants to take home with her—because she can now find products and methods to help her deal with her hair herself."

Suga continues, "My customers would rather pay a higher price for my cut (about $75), knowing it will last, than take a chance with a cheaper cut, which may grow 'out-of-shape.' " Suga's description of his clients' needs partly explains why the majority of women no longer make standing salon appointments. His own attitude also encourages it and epitomizes a growing trend among hairdressers across the country, who tell *you* when it's time to make the next appointment, not the other way around.

As Suga puts it, "For short hair, I like a client to return after about six weeks; for below shoulder length, between ten to twelve weeks . . . because a good haircut *can* only grow in good shape."

Cut, condition, curl, color: According to a 1980 nationwide survey on salon clients carried out by the hairdressing trade book, *Modern Salon,* these are the reasons in order of priority that you seek professional hair help today. Of those surveyed—called by the industry "minimum-maintenance clients"—90.5 percent visit a salon for a haircut, 69.7 percent request conditioning, 47.1 percent ask for a perm and 26.1 percent go to have their hair colored. This has led many salons to concentrate on those services, although the traditional "set" may still be available. As Charles Booth of New York's La Coupe Salon explains, "It's important that hair health isn't sacrificed, so we like to give a softer set, using 'Molton Browners' (rag curlers) on damp hair, or rollers covered in foam to protect hair." (70 percent of La Coupe's business, however, is devoted to cutting.)

It was dancer Irene Castle's dashing short bob in the early 1920s that signaled the real beginning of professional hair salons. Before the "bob" became fashionable, necessitating the use of scissors, most hairdressing was carried out in the home, with neighbors and friends doing each other's hair. . . . And it was Vidal Sassoon's revolutionary cut in 1963, longer in front than in back, which again exerted a new influence on hairdressing. With his emphasis on *fiber,* hair health became a major objective, as the *Modern Salon* survey indicates it still is—with the majority of salon customers today requesting conditioning treatments.

This has led to big changes in the "look" of salons everywhere (smaller, more cost efficient with fewer operators), as women have begun to ask for "trichological treatments," involving *(Continued)*

With only a two-inch trim, John Sahag gives a new proportion to Lisa Berkley's look of hair (see "before the trim" on pages 160,161) . . . a more controllable length, but especially adaptable. Color note: the new "kind-to-hair" conditioning colors—Majirel by L'Oréal. Hair, John Sahag; makeup, Sandra Linter

Marco Glaviano

Hair Independence

(Continued) hair-analysis equipment.

At Nubest & Co., in Manhasset, NY, for instance, hair is measured and tested with microcalibrators and stress testers to determine texture and strength respectively. After the analysis, a trained specialist prescribes the necessary treatment.

Redken, twenty-one-years old this year, was one of the first companies in this country to formulate treatment products specifically for hair and to insist on selling them only through hairstyling salons, where the hairdresser could give the customer guidance on their use. In order for this idea to be meaningful, it often meant educating the hairdresser, too, so Redken was among the first to introduce intensive seminars for hairdressers (see "Hair Now," page 93).

Other manufacturers who follow a strict salon-only method of distribution include the Fermodyl division of Syntex Beauty Care, with their conditioning lotions and body builders for hair . . . and an interesting new salon arrival, Nexxus, that puts polymers and botanical extracts in shampoos and conditioners.

There are, of course, a multitude of special hair treatments sold in department and drug stores across the country. And with the majority of women now looking after their hair, most of the time at home, manufacturers have been forced to improve and update products continually to make them more efficient.

"Residuals" is a word that has become increasingly popular in hair-care terminology—reflected by products like Clairol's Small Miracle, a conditioner formulated to last through three or four shampoos because of "residual" conditioning effects left behind. Then there are products that do more than one job—like the Wellaflex Non-Aerosol Hair Net, a hair spray that contains natural plant protein and vitamin B_5, leaving an "organic shield" on the hair to protect it from humidity, as well as to keep hair in place without stiffness. . . . And Gillette's Silkience, which not only rids hair of dirt and pollutants, but has an anti-deposition formula to help prevent dirt settling back on hair fibers. *(Continued)*

Volume!—with the right cut

making hair

The need now: volume, a new kind that adds softness, fullness, or simply control

Volume!—backcombing with right-size comb, important for all hair, especially black women's fragile hair

Volume!—for fine hair with setting lotions

work...

—achieved many ways . . .

Comb, never brush, wet hair

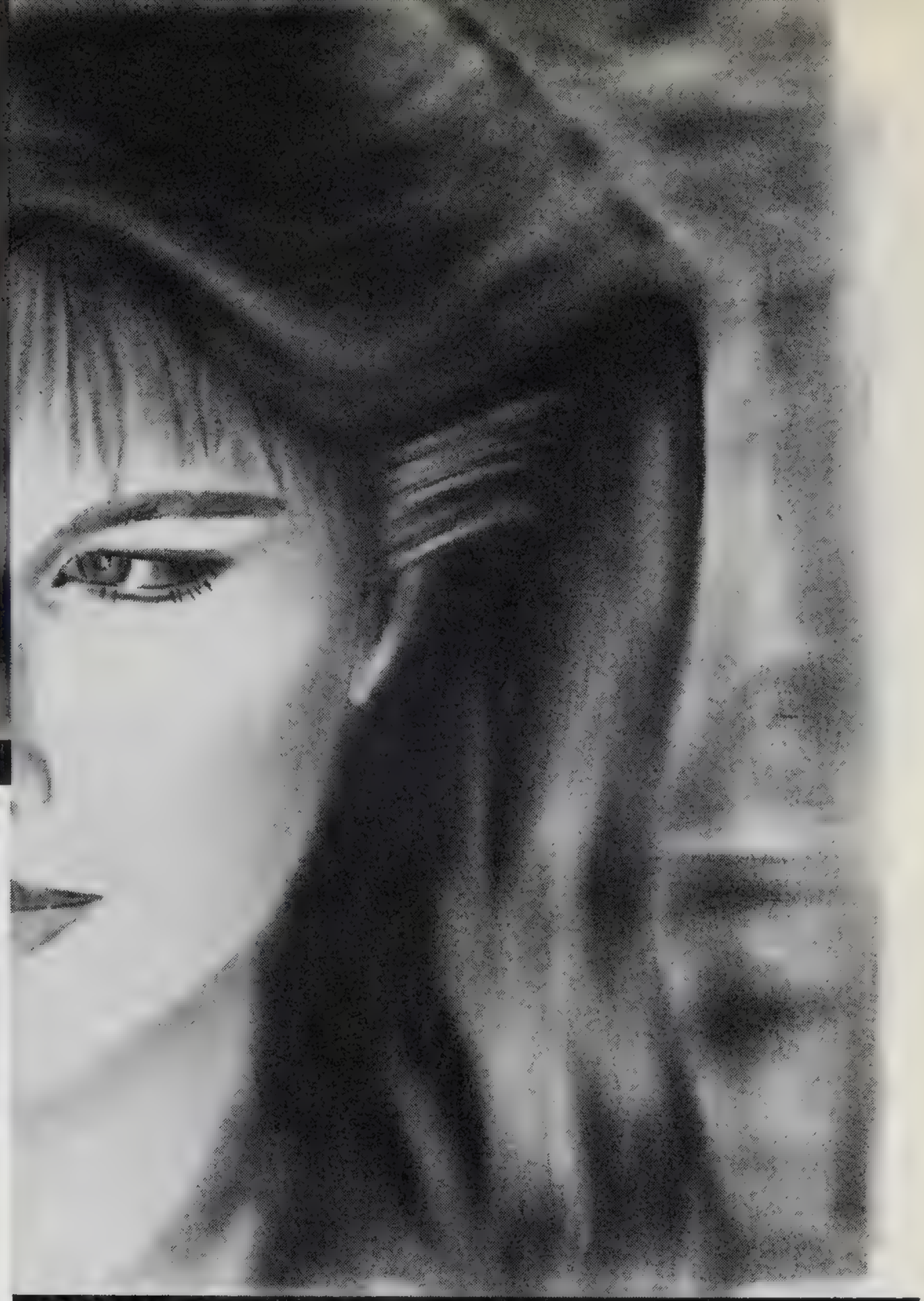
"Condition" your hair, not your scalp

Protect hair from the sun; it can burn, too

Prune split ends before they ravel

To build volume into straight, fine hair (sketch, see *above right*) Garren of The Plaza says: "After washing, apply a firm setting lotion to the roots, a milder one to the ends, then throw head forward and blow dry. Change direction, moving hair to the right while drying from the left; to the left when drying from the right. When hair is dry, place in position with fingers. Backbrush or comb at root area to give extra support and place into final position with a wide-tooth comb or flat cushion brush." Garren's finished look, photographed *above.* The right-size comb—with good spacing between the teeth (illustrated at *left*)—is now being viewed as an invaluable tool, helping prevent hair damage, too.

Opposite page: Hair by Stephane Lempire for John Sahag; makeup by Angelica Novaes for Xavier, NY; umbrella by Zip Jack Custom Umbrella. This page: Makeup, George Newell. Photos by Arthur Elgort; drawings by Bob Heimstra



Volume!—new body perms, style support

. . . THAT'S WHAT THE NEW BODY PERMS CAN CONTRIBUTE: NOT JUST CURLS OR WAVES BUT A BUILT-IN "LASTING" ELEMENT TO A STYLE THAT MAY EVEN LOOK STRAIGHT BUT HAS PLENTY OF BOUNCE AND— IMPORTANT NEW REQUIREMENT— VOLUME! PERMANENT WAVING IS NO LONGER THOUGHT OF IN TERMS OF "WHOLE HEAD OR ELSE!" NOW, IT'S A MATTER OF PERMING IN THE RIGHT PLACES. LOOK FOR THE LATEST CONDITIONING PERMS THAT CAN'T OVERPROCESS, WORK AS WELL ON NORMAL AS ON TINTED HAIR—WELL-SUITED FOR THE "SOFT" CONTROL NEEDED TODAY

Color—when you want it, where you want it . . . in and out, used today not only to add a new shade but to "retexture" hair, giving it fresh strength and body

making hair work...

Volume!—with vent-brush backcombing

A NEW KIND OF VOLUME ... ACHIEVED WITH A NEW KIND OF "BACKCOMBING" WITH A VENT BRUSH *(ILLUSTRATED ABOVE)* OR COMB USED CLOSE TO THE ROOTS, WHERE HAIR IS NEW AND STRONG, SUPPORTING ANY STYLE YOU CHOOSE, LOOSE, AS DIDIER MALIGE, OF JEAN LOUIS DAVID AT HENRI BENDEL, DID IT, *ABOVE,* OR PULLED BACK, AS AT RIGHT—BY STEPHANE LEMPIRE FOR JOHN SAHAG. THE MOST IMPORTANT THING IS THAT ALL BACKCOMBING IS COMBED OUT THOROUGHLY AFTERWARDS, NOT TUGGED, BUT MOVED BACK A STRAND AT A TIME UNTIL THE COMB MOVES FREELY ...

WHAT TO LOOK FOR NOW: LOW- MAINTENANCE STYLES WITH "HIGH" VERSATILITY

Today, say
the experts, hair
is no longer cut,
then styled.
The cut *is* the style

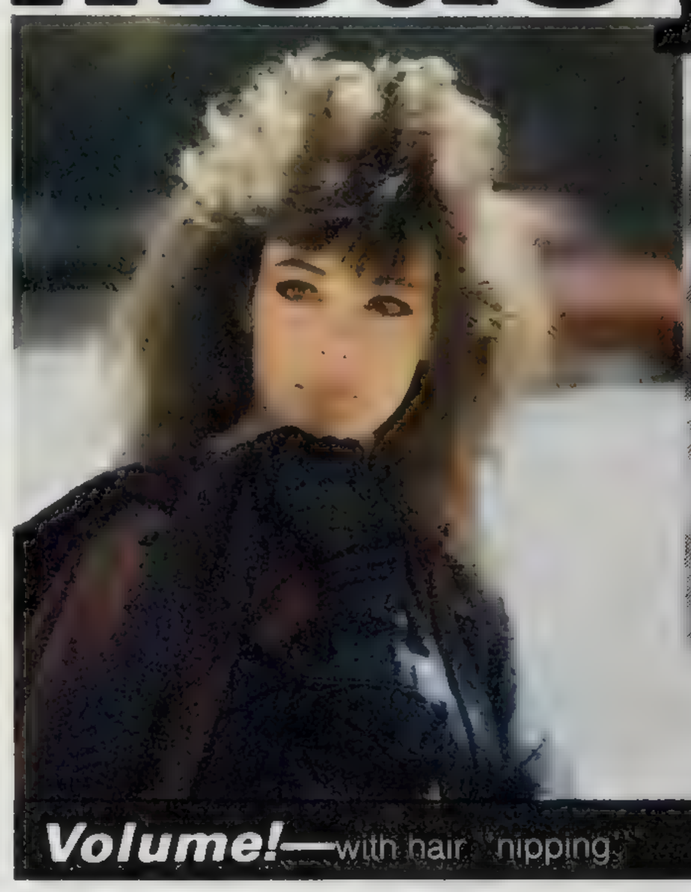
(Continued) (Latest step, a Silkience Deep Conditioning Treatment to improve poor hair, penetrating beyond the cuticle to the cortex.) The "preventive, help-before-it-hurts," aspect now applies as much to hair-care products as to those made for the skin—such as Vidal Sassoon's Hair-in-the-Sun, which helps prevent hair and scalp burn! Today, a number of well-established European names have begun to introduce their treatments and programs here. French biochemist René Furterer's organic hair-care system, for example, has recently been introduced to major department and drug stores across the U.S., a system that has been successfully analyzing and treating French scalps and hair for the past twenty years.

Three hundred and fifty people in the U.S. and Europe are involved in one of the biggest research programs ever carried out in the hair-care area: for the past year, they have been testing Biotin (sometimes called vitamin H), created by the pharmaceutical giant Hoffman La Roche and believed to reduce hair loss dramatically—this from Richard Lindstrom, creative director of Pantene, owned by Hoffman La Roche, who feels an announcement is another year away.

Being able to share in the results of their parent's gigantic research programs has obviously brought many benefits to Pantene. It shows in a number of unusual, practical products—like the Sport Treatment for active women, a spray with sunscreen that removes odors (cigarette smoke, food smells) from the hair. On the horizon: "We hope to introduce here a unique setting lotion, already selling well in Europe, that has a color corrective built in," says Richard Lindstrom. "This can correct color changes caused by exposure to chlorine, the sun, and other environmental hazards."

In the appliance field, particularly, manufacturers have listened and are reacting to the many problems connected with the overuse of hot rollers and blow dryers. Good examples of a stronger sense of responsibility emerging are two new product introductions from Clairol—the Clairol Kindness Quartz Dryer (see this page) and Custom Care-Setter, a hot-roller set with a big difference: instead of the usual ridged roller, each one is covered in a velvety smooth flocking, which grips gently as it curls. Extra plus: All Clairol hot-roller sets have a wax-filled inner core that holds heat longer at a *(Continued on page 235)*

...easy



Volume!—with hair "nipping."

Hair "nipping" (above)—an invention of Garren at The Plaza, New York—gives softer volume by cutting shorter lengths around the face, which support longer pieces, helping keep hair up and away, giving the impression hair "grew that way," but it takes an expert hand with the scissors. Above left: "nipped" hair by Harry King

What makes hair styling a breeze? First, healthy hair, then a good cut, followed by the right maintenance program . . .

✻ "Hair health is the most persuasive selling concept in ☆ hairdressing today," says Michael of the Michaeljohn salons (in London and Beverly Hills).

✻ "Without it, however expert the cut or the stylist, hair will have no shape because it can't 'sit' well on the head."

Better products for better hair . . . including appliances which "care" for hair as they perform . . . like the new Clairol Kindness Quartz Dryer for Curly Hair (see above), the first to bring home the kind of "healthy" drying of salons' infrared lamps

Makeup, *left*, George Newell; *top right*, Joey Mills. Fashion details, last pages. Photos by Arthur Elgort; drawings by Bob Heimstra.

John Stember

Perfect choices—

For many of us, the key to putting clothes together at the start of a new season is knowing first, what works best, and then, how to make it work for you and the way you live. The clothes here—the kind of clothes that *do* work, with a degree of polish and sophistication for day and glamour for evening—are some of the best starting points, wonderful choices from the New York collections, choices that a woman whose style and life style place a real demand on clothes would want for herself. A woman like Mirella Petteni, here, former model and fashion editor of Italian Vogue, now a liaison for Braghenti Fabrics (who divides her time between a New York apartment and a house in Rome)—active, involved, the mother of two sons. For Mirella, whose personal wardrobe consists of a mix from Italian and American designers, where she "combines looks, exchanges pieces," they're also choices that work with what she already owns—an essential. "I never buy anything only because I happen to like it," she explains. That it works well within the framework of pieces she already owns and, understandably, travels well, have become two of her major fashion considerations—considerations that more and more busy women share, as clothes today, no matter how you spend your time, have to work for the kind of life you lead. *(Continued)*

This page: Mirella in Geoffrey Beene's slightly oversized 7/8 mohair coat (Bini), $1330. As a "balance," his narrow, straight khaki wool/silk (Corisia) dress, $980. Late September at Martha; Cyreld, Brookline MA; Nan Duskin; Swanson's on the Plaza; Balliet's; Sakowitz. . . . Inset, opposite, Geoffrey Beene's navy wool jersey overblouse ($98) and matching harem pants ($156)—for a woman like Mirella, perfect at-home (here, with 16-year-old son Simon Haggiag; her other son, 20-year-old Jacopo, is a student at the London School of Economics). For Beene Bag. Late August at Bergdorf Goodman; Nan Duskin; Montaldo's; John Baldwin; Frost Bros. Furniture: ICF. Hair, these four pages, Stephane Lempire for John Sahag; makeup, Sophie Levy of the Pipino-Buccheri salon. All prices approximate. Details, next to last pages.

Here—wonderful choices from
the New York Collections—
— worn by Mirella Petteni,
who brings to everything
she wears, a style of her own

-great personal style!

Perfect choices—great personal style!

Like many of us today whose shopping time is limited, Mirella Petteni makes her first fashion concern how to get the most out of fashion: "I'm *not* interested in clothes that are 'of the moment'—that I can wear just this year," she says. "For me, the best fashion has to have three common denominators—simplicity and style but also a sense of timelessness, the capacity to become a classic." (Some of the best examples: the pieces here, where, while you won't find anything that isn't "news," you also won't find news for its own sake.) . . . . This year, for the woman who dresses in pants—the way Mirella does—many of the season's best choices are in that area: from the soft, at-home harem pants on the preceding pages, to the loden wool pants, *opposite,* and the thin, mahogany suède ones, *above*—ideal for the city, for shopping, for Mirella, when she has the chance, for art-gallery browsing with friends. "I find I live in pants," she says. "Sometimes I wear the same pair of gabardine pants and just change tops—never anything stiff, but big, easy sweaters and soft blouses with feminine touches (a nice change: the roomy wine leather blouson she wears above). For evening, the same guidelines—easy, comfortable, workable fashion—revolving again, around pants, in velvet, in silk. "And I love wearing a man's tunic-style shirt so big that I can move around inside of it," she added (one reason why the gold lamé tunic, *inset, opposite,* was a success). As for the soft velvet skirt and matching easy wrap top: "Simple and beautiful," she said, "and perfect for dinner or the theater . . ."

John Stember

Clothes that represent the best of the news, scaled to work— and keep on working— for real life... here, for Mirella Petteni

Opposite: A new way for a "suit" to look —Bill Blass's navy wool 3/4-length coat, loden wool cuffed pants, Paisley silk crêpe de Chine blouse. About $2300. Late October at Lord & Taylor; Martha, Palm Beach and Bal Harbour; Jacobson's; Balliet's. . . . Inset, opposite, in a season of leather, a perfect choice—from Donna Karan and Louis Dell'Olio for Anne Klein & Co., their wine leather snap-front jacket over a matching cashmere turtleneck, narrow suède pants (Mirella's friend and fellow museum-hopper— Prince Manfredi Lanza Di Scalea). Blouson, about $650; sweater, about $350; pants, about $530. Late August at Bloomingdale's; Kaufmann's; Hudson's; Sakowitz; Bullock's. . . . This page: For evening, shapes that are softer, more relaxed . . . Calvin Klein's two-piece rayon/silk velvet dress: An oversized slide-y mahogany wrap top, matching fuller skirt, about $450. Late September at Saks Fifth Avenue; Kaufmann's; Saks-Jandel; Montaldo's; Swanson's on the Plaza; Sakowitz. . . : Inset, more news at night—a longer line, a new ornamentation: Bill Blass's roomy gold lamé tunic, over narrow pants in black silk charmeuse, about $2340. Late October at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbor; Jacobson's; Balliet's. Earrings, right and inset opposite, Elsa Peretti of Tiffany. Details, last pages.

It's not every day a Prince of Wales gets hitched to a tall, tap-dancing English beauty. On the occasion of Prince Charles's marriage to Lady Diana Spencer, Vogue toasts—on these six pages—princely style, royal fantasies, and that universal affliction, romance

WITH Romantic

BY AMY GROSS

What was romantic in the twelfth century when romantic love was invented was sexual frustration. I deduce this from *Love in the Western World* by Denis de Rougemont. One would not expect a French person to disparage romantic love but de Rougemont is in a real snit. He is a devotee of marriage and in romantic love he sees the enemy. He contends that the convention of falling-in-love—the frenzy that would drive a knight out of the castle to slay a dragon for a Lady—evolved to halt the "breakdown of marriage." Even in the twelfth century, people worried about the "breakdown of marriage."

The solution was to encourage the knight to stay married to his own boring wife, and to pine, lust, slay dragons, and if possible die, for someone else's wife.

The lust was always forbidden and—central point—always unfulfilled. Satisfying desire kills desire; the idea was to keep the flame burning furiously, agonizingly. "We have a secret preference for what is unhappy," de Rougemont says.

What was true in the twelfth century is true in the twentieth. Romantic love is fanned by obstacles, by absence (less so by presence), by insecurity (to know, for dead certain, that he loves you is somehow uninspiring). A married lover, an unfaithful lover, a moody lover—what more could you ask for?

The hottest romances are like Apache dances. The dancers crawl to their friends for solace, return to the "beloved" to be lifted up and flung down again: it's all sweep and soar and plunge; it's domestic fanaticism. We call it love and think it's sweet.

In the twentieth century, sexual frustration has been wiped out almost as effectively as polio. The romanticism of the 'sixties swept away the conventions guarding sexual frustration and almost everything else, from the form of the novel to the words of the marriage ceremony, to the family, morality, and even the seemingly immutable rules of gender.

Like all romanticism, this last episode was a rapture of idealism—golden hopes and globe-changing schemes. The exotic, the supernatural, the new were all idealized. Transports of emotion were induced, and reason was disdained as too pokey, a jalopy. Authority was kicked in the teeth, replaced by the guidance of individual vision, the personal experience, one's own feelings. "O for a life of sensations rather than thoughts!" wished John Keats, and he might have been speaking for any child of the 'sixties.

We know that this romanticism has reached the end of its particular line when, in the radical political magazine *Mother Jones,* a columnist observes, "Feelings have become the final arbiter." His subject is not—as it might have been in the 'sixties—the victory of the individual over convention; on the contrary, he is concerned with the isolation of individuals when structure has crumbled. The image is of a tribe wandering without pattern, each person ticking to his own clock, a new Babel. What the tribe could

use is a meeting hall, agreement on a common language, a few rules of order (okay everybody, let's meet at *ten*) . . . . Rules, forms, conventions—the relief from terminal romanticism is classicism.

"Altogether too much of life is mood," Renata Adler wrote a few years ago in her novel, *Speedboat.* It was a refreshing remark then and now, and I finally know why—because it was a classical remark. By implication, it put stock in restraint, discipline, self-control, the powers of maturity judged dull in a romantic time.

After a decade or so of sex wars, of whirling in the emergent new, of experimentation sometimes so far out it felt like exile . . . . after enduring highs and lows than tragedy, escape rather than experience. No Bohèmes. (Poverty used to be romantic, the poet's garret and cheap wine, and all that. Not now. Rich is romantic now. Limos are romantic. One perfect rose—if it's in a bud vase in the back of a limo—is romantic.)

For entertainment, we do not want to see love going sour, lovers abandoned: we've seen it, we've lived it. Spare us. What we want, for entertainment, is to keep our feet on the ground and our heads in the clouds. Tell us that love is possible, that it's not that hard, and while you're up, will you get us a happy ending.

If the image of romance in the 'sixties was a young couple barefoot in the park, flowers strung through their matching long hair, then the touching image now is of a very old couple, still loving each other after all these years. To begin is easy enough; almost anyone can do it. But to continue, without killing one another, with affection and gratitude, seems like a feat.

You'd think we'd give up and go in for arranged marriages, but we don't. Such is bouncy human nature that we still think romance is the answer; we just have to make a few fine adjustments.

"Let's keep doing it until we get it right," John Leonard, *New York Times* critic, wrote on the occasion of his second marriage. That's a new romantic voice—plucky but serious, willing to tilt at the windmill of marriage, fully aware it is a windmill. Marriage itself, formerly the locked cage, has replaced living together as the romantic arrangement: meaning—it's epic; it's like nothing so much as Everest. Not for everyone certainly, not everyone's idea of a valuable way to pass time; only, perhaps for the hyper-committed.

Living together has turned out to be almost as legally complicating as marriage. Once again, we learn there is no free lunch. People are no longer writing their own wedding ceremonies, but so far have we come from romanticism that they are fretting over pre-nuptial contracts. "It will all work out," says the romantic. "Let's draw up a contract," says the classicist.

We are inclining, I suggest, towards classicism. There is a new appetite for form and formalities, for etiquette books and reconsiderations of ethics. What constituted morality in the 'sixties—"If it feels good, do it"—will not do now.

Classical morality itself is romantic now. Consider this story of attempted adultery. A married man confesses to a woman that he's in love with her. The woman is alone, she would like to be in love, and the man is more than attractive. But, the woman finds herself disapproving of the man: he has burdened her with his confession. In her clear, grave mind, that confession is not a gift but only a confusion. If he were not confused, he would confess his love *after* leaving his wife. Sacrificing both a friendship and a romance, the woman sends the man back to his wife.

To remain so clear and grave, to abide by the taste and distaste of a classical morality—simply to do the right thing—seems heroic, romantic.

What is romantic, however, does not always square with one's finest sensibilities. Listening to an attractive man talking about the "differences" between women and men—going so far as to make reference to the "eternal feminine"—should not be charming, but sometimes it is. Sometimes, somehow, it's disarming. You feel wiser than the man, indulgent, and shrewd as Colette. For a moment you enter his dream, and for a moment you become Woman. Your gestures slow, your laugh begins deeper in your throat, your eyes have a life of their own. It would be tiring, being Woman, if you had to keep it up for very long, but for only a moment or two, it's romantic.

Fantasies now are—predictably, probably—similarly retro. One friend, A., says, "I want to be wooed." S. says: "One of these days I'm going to stop waiting for someone to come along and change my life." R: "I'm waiting for someone to come along and change *me.*" (She imagines being pelted with flowers, soaked in Champagne, by a romantic man who will relieve her from being a practical, list-making, careful, even cautious woman. This may be a long wait. . . .)

A French book on harems comes into my office. I am not appalled at the reduction of women to mere sex objects. I am envious. What a voluptuous indolence . . . Matisse's *(Continued on page 234)*

AT's now...

A handy guide
to the latest style in
—you should excuse
the expression—
"love"

formerly reserved only for characters in thick novels . . . . we are wary of intensity, obsession. Balance and moderation begin to look good. Objectivity is resurrected to substitute for subjectivity, which is exhausted. Earnestness turns into irony. If romance is what puts a shine on things—a special gloss—its beam is shifting.

What is being marketed as "romance" now is light and happy, comedy rather

THE ROMANTIC HISTORY OF THE PRINCES OF WALES...

...and the particular charm of Charles, rebel in a long line of rakes

BY JOHN RICHARDSON

Until the present reign, heirs to the British throne were so browbeaten by their parents that they inevitably took against them. Thanks to this restive tradition, England can boast a succession of colorful Princes of Wales whose extravagant way of life usually outshone the staid and stuffy court of the monarch. The title of Prince of Wales has thus become synonymous with luxury, dandyism, marital scandal—sheer indulgence. No longer, however. These louche traditions find absolutely no favor with the present incumbent. Prince Charles is a model son who intends to base his conduct, instead, on the Prince of Wales's motto *Ich Dien* ("I serve").

The prototype of the profligate heir to the throne was the Prince of Wales who became Prince Regent and later George IV. As his father sank into lunacy (now diagnosed as porphyria), this portly suitor of buxom grandmothers transformed Carlton House and the Brighton Pavilion into the most sybaritic palaces.

The next Prince of Wales (subsequently Edward VII) was even more of a dandy than his great uncle, so much so that his clothes—the target of the special contempt of his mother, Queen Victoria—set fashion throughout the civilized world. Besides pioneering the grey top hat and the dinner *(Continued on page 232)*

Photo credits, these pages, see page 232

A MOD PRINCE?
PERISH THE THOUGHT. IN THE BEST TRADITION OF THE ENGLISH ARISTOCRACY, PRINCE CHARLES'S STYLE IS–IN ONE OF HIS FAVORED WORDS–SQUARE

An American

Fable

GOODBYE, PRINCE CHARLES

In which a nice girl from Nebraska loses her last chance to be Queen

BY KATHLEEN MADDEN

Once upon a time, long ago in the 'fifties, a young girl in Bermuda shorts sat at the edge of a Nebraska sorghum field, admiring the color photographs in *Look* magazine. (Fairy tales, in the 'fifties, had very American settings, you see.) Anyway, that girl—call her Kathy; just about everybody was Kathy, in those days—had a problem. Her parents were followers of the great teacher Horatio Alger; and they had told her that, now that she was a big eight-year-old, she must cut her pigtails and begin a noble life quest. She must find a job-to-be because, like her American brothers, she could, someday, be whatever she wanted to be—but she'd better step on it. Life was not unlike a gas pedal, in those good days.

And so, stepping on it, she thought about becoming Brenda Starr, who starred in *The Omaha World Herald* funny pages; in her childish way, she also thought of being a fire chief, who owned fenders even bigger and redder than those on her parents' '56 Pontiac. But that day, thanks to something later to be revered as photojournalism, she got a better idea. There lived a Prince of England, who was shy, who had funny ears, a British overbite and, someday, would need a wife. His wife would, in time, rise to the job that his mother now had. Job advancement was a confusing, but *(Continued on page 232)*

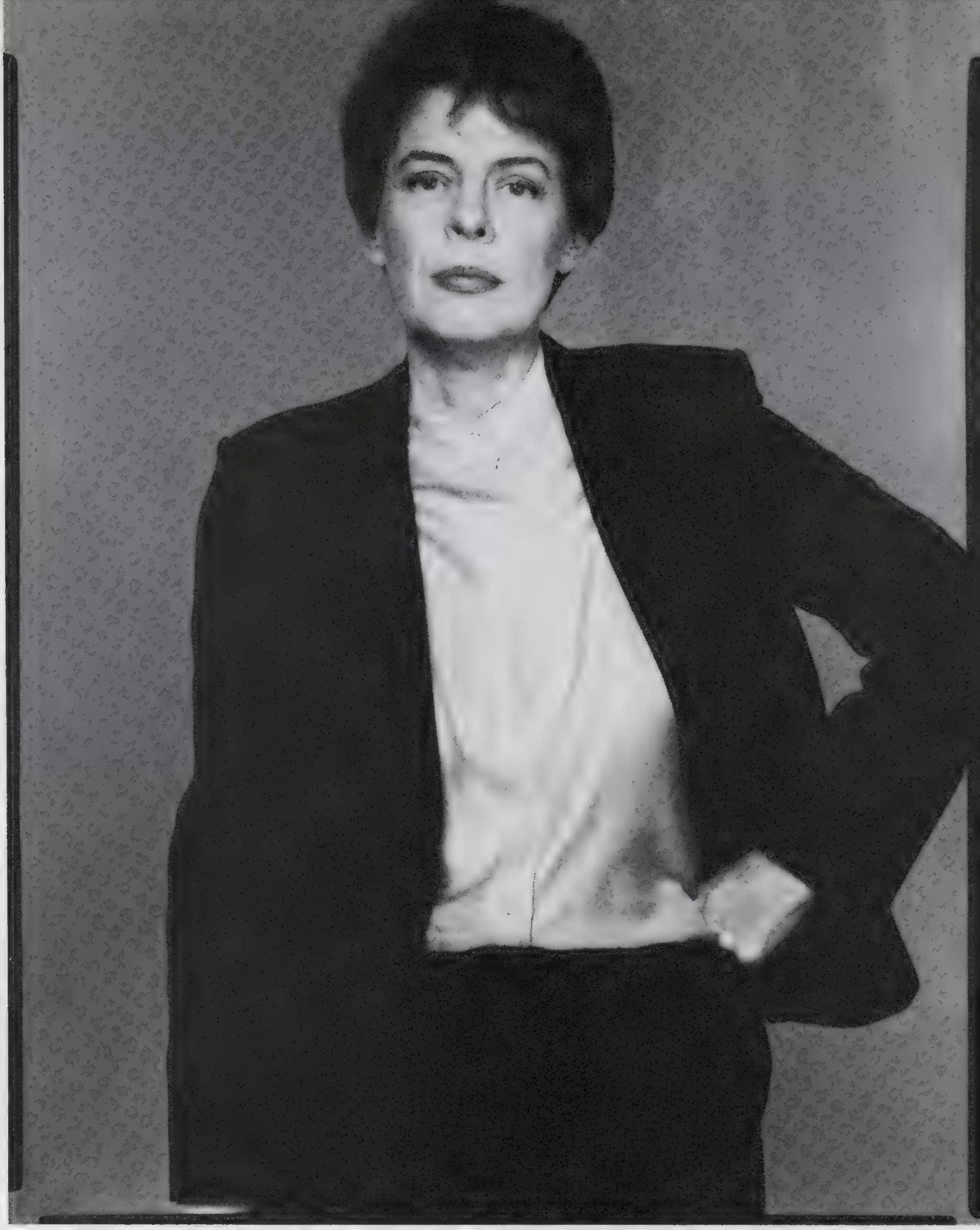
For photo credits, these pages, see page 232

"THE PRINCE SAMBA-ED IN A DINNER JACKET AND HELD UP WELL IN AN INDIAN HEADDRESS. HE PLAYED POLO, AS PRINCES DO, AND FELL OFF HIS HORSE OCCASIONALLY, WHICH PROVED HE HAD COMMON LEANINGS..."

PEOPLE ARE TALKING ABOUT...

The new American posture—strong-armed and tough-minded. Jeane Kirkpatrick—our woman at the U.N., a key to the new wave from Washington...A provocative interview with the most powerful woman in U.S. government—complex, controversial, unexpected...

BY MAUREEN ORTH



Avedon

A *JEANE KIRKPATRICK*

"WOMAN CAPABLE OF REASON"

Jeane Kirkpatrick is the most powerful woman in our government today. As United States Ambassador to the United Nations and a member of Reagan's cabinet, she is not only the messenger of our foreign policy, she also helps to formulate the message. In two of the most explosive areas of the world, Latin America and Africa, she is one of the very few people who are calling the shots.

She is a smallish woman who is softer looking than she photographs and walks briskly, her head tilted up as though it were some sort of sensitive scanner programmed to receive thousands of signals per micro-second, and probably it does. In New York, one early evening recently, at the end of a day that had begun at 5:00 A.M. in the Washington, DC, suburb where she lives, she was crossing from the soaring glass tower of the United Nations Secretariat to her office at the U.S. Mission. Nothing in her manner betrayed the power of her office; something else did. She was surrounded by three deferential male aides who carried her papers and scurried to keep up.

Jeane Kirkpatrick is usually surrounded by men these days, fast moving, high-ranking diplomats and government officials whom she addresses easily in English, French, or Spanish. It is the first time within the memory of anyone around the U.N. that a U.S. ambassador could speak any language other than English. But then there are many "firsts and onlys" surrounding the fifty-four-year-old Jeane Jordan Kirkpatrick, the daughter of a Texas oil wildcatter, born in the small frontier town of Duncan, Oklahoma.

A trained academic with a Ph.D. in political science but untrained in diplomacy, Kirkpatrick is the U.S.'s first woman permanent representative, and the only woman ambassador, at the 154-member U.N. She is also the one woman of cabinet rank in the Reagan administration, a great favorite of the President, and a registered Democrat to boot. An advocate of women's rights, she is also happily married, the mother of three trilingual sons, a Francophile, a sophisticated cook, an excellent hostess, and a prolific writer. If brains are sexy, then Jeane Kirkpatrick is the Sophia Loren of diplomacy.

Certainly, Ronald Reagan has made no secret of the fact that he thinks Jeane Kirkpatrick is just swell. He made that clear around the fifteenth of last December when he tracked her down in Florida where she was giving a speech. "If you really want to make my day, Jeane," the President told her, "you'll agree to be the United Nations ambassador."

Yet, Jeane Kirkpatrick is not the total superwoman who sends other women into fits of depression. Her life is a series of unplanned twists of fate and well-earned "surprises." "I've never had a career goal in my life," Kirkpatrick says. "I've never felt a drive to pursue a specific career—I guess you could say I'm an experience collector. My goal is living to the hilt."

Living to the hilt, however, is not defined by Kirkpatrick as the mindless pursuit of pleasure. A kind of informed passion permeates her, a zest for life and learning that, combined with a prodigious capacity for hard work, produces certain results. "In the academic environment of university teaching, Jeane has been remarkably free to pursue her interests," says her husband, Evron Kirkpatrick, Ph.D., executive director of the American Political Science Association. "By reading books, talking to people, traveling, formulating her thoughts through writing and teaching, she has turned her interests into a body of expertise that is hard to come by in this world."

Kirkpatrick has come a long way by pursuing her passions. No woman in recent U.S. history has held such a high position in the field of foreign policy. Women, if they are considered at all, usually have to settle for cabinet posts in the Departments of Commerce or Health and Human Services. Not Jeane Kirkpatrick. "She is a member of the National Security Council, as well as a trusted advisor of the President and the Secretary of State," says Elliot Abrams, Assistant Secretary of State for international organizations. "She is a key policymaker on foreign policy in this administration." And how is Kirkpatrick getting along with the proud and prickly Secretary of State Alexander Haig? "Great," says Abrams, "so far. They're very different, but instead of clashing they're complementary."

Perhaps because she is forthright in her views and not afraid to express them, Kirkpatrick has acquired a reputation for being tough. Even her husband uses the word to describe her, though, only, he says, "in the very best sense of the word. I have lived with her for twenty-six years. She is my best critic; and, I can tell you, she is a tough, strong woman."

"There's a lot of fraud in that reputation," Kirkpatrick insists. "I think for a lot of people, commitment to intellectual clarity is associated with toughness. I am not someone who is personally tough. I'm not."

Personally, Kirkpatrick is a fascinating conversationalist, friendly and very candid with people. Even so, a lot of her opinions are considered very tough-minded indeed, and open to dispute. In fact, *The New Republic* magazine, which endorsed her, called Kirkpatrick "Reagan's most controversial foreign policy appointment."

In March, the Congressional Black Caucus asked for her resignation when it was learned that, in violation of U.S. policy, she had met with two high-ranking South African military intelligence officers. Kirkpatrick at first claimed she did not know who they were (her predecessor Andrew Young was forced to resign when he broke policy by meeting with a member of the P.L.O.). *(Continued on page 228)*

JEANE KIRKPATRICK ON...

"Dictatorships & Double Standards"
(From *Commentary*, November 1979)

. . . . [*President Carter's*] *mistakes and distortions are all fashionable ones. His assumptions are those of people who want badly to be on the progressive side in conflicts between "rightist" autocracy and "leftist" challenges, and to prefer the latter, almost regardless of the probable consequences. . . . Because left-wing revolutionaries invoke the symbols and values of democracy—emphasizing egalitarianism rather than hierarchy and privilege, liberty rather than order, activity rather than passivity—they are again and again accepted as partisans in the cause of freedom and democracy.*

Only intellectual fashion and the tyranny of Right/Left thinking prevent intelligent men of good will from perceiving the facts *that traditional authoritarian governments are less repressive than revolutionary autocracies, that they are more susceptible of liberalization, and that they are more compatible with U.S. interests. . . .*

"U.S. Security & Latin America"
(From *Commentary*, January 1981)

The deterioration of the U.S. position in the hemisphere has already created serious vulnerabilities where none previously existed, and threatens now to confront this country with the unprecedented need to defend itself against a ring of Soviet bases on and around our southern and eastern borders.

In theory, the reforms [*prompted by the Carter administration*] *will vaccinate the masses against Communism by giving them a stake in the society. In practice, as was made dramatically clear by the murder of three American nuns and a social worker in early December, continuing violence from Communists, anti-Communists, and simple criminals has brought death and destruction to El Salvador. . . . Though* [*the junta's*] *civilian members and their State Department supporters have consistently emphasized the danger from the Right. . . El Salvador is more likely in the long run to fall to a coalition of revolutionaries trained, armed and advised by Cuba and others.*

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little Grey house in the west

New tricks from master magician-homemakers Joel and Jo Grey: how to create richness without clutter, a sense of space from minimal room: a light, airy, witty, very personal environment that frees them for their work. They've done it all—for real—in their West Coast "cottage"

"Honeymoon cottage" turned into family cottage through ingenious space makers such as Joel's upper-story loft/study designed by Franklin Israel.
Tucked below, room for dining, with its pony-skin-painted chairs.
Opposite page: Early risers Jo and Joel Grey breakfasting on sun-drenched front patio at 8:00 A.M.

Horst

Little Grey house in the west

"There is something very liberating about this way of living—spare and lean—at this time of our lives"

In the living room, above, palest of pale-pink walls, floor bleached like sand—a restful background for a garden of floral chintz, draperies with their dramatic hand-painted banana leaves, and the through-the-windows greenery of the "backyard" (Joel's word) with its topiary ficus trees. Galvanized steel coffee table, designed by Franklin Israel, survived the fire that necessitated remodeling house interior. Detail of backyard, opposite page, a favorite lunch spot because it gets the afternoon sun. Vegetables and flowers grow together—fraises des bois, corn, arugula, cabbage, herbs, among the roses, daisies, stock, nasturtiums.

Horst

Change, ideas, dreams, romance. Good things for a life to be about—and for a house to be about. For actor/singer/dancer Joel Grey, the one-of-a-kind performer whose triumphs range from Broadway musical comedy and movies (*Cabaret*) to nightclub acts and New York City Opera (Kurt Weill's *Silverlake*), and his wife, Jo Wilder Grey (she's an executive producer at Twentieth Century Fox-Film Corporation), their Los Angeles house, or cottage, as they refer to it, expresses the life they're leading now—and what they're all about. "This is one of the most exciting times of my life," said Joel, "and that is what this house is about—the changes that come out of your dreams, and changing your life without getting a divorce." (The Greys celebrated their twenty-third wedding anniversary on June 29.)

Like those of so many theater people, the Greys' life is filled with transitions; and what they *(Continued on page 233)*

Spontaneous, liberating —a "throwaway" house that practically takes care of itself— but rich with ideas, imagination, style

Little Grey house in the west

The dining table, below, set for dinner. Irises, lollipop-colored Iceland poppies are from the Grey's front patio, match the colorful Woolworth pottery dinner plates that work so well with the elegant Christofle silver. On the buffet: a painted driftwood sculpture by Betty Parsons, a pastel by William Brice, a photo of Jo taken by Joel, on a trip to Morocco, and a photo of the Grey children at ages six and ten taken by a painter friend, Paul Jasmin. On the wall, Laura Gilpin's photograph of an Indian family in a covered wagon, 1934. Opposite page, top: Joel relaxing on the walk-up bed (with lots of built-in storage) in his loft studio. Below: Jo with "China," their Shih Tzu, on bed designed by Franklin Israel. Porthault pillows and antique Amish quilt live together happily here. Over the bed, two of James Gill's nudes.

Horst

PEOPLE ARE TALKING ABOUT...

The American pop music sound of the late 'twenties and 'thirties was big city. At best it was blue in a perpetual electric-light night: gut hot or satiny cool. The ultimate cool was the Duke—Ellington. He wrote it cool, sleek and elegant. That's how it is in Broadway's surprise sensational musical (uses thirty-six of the Duke's balmiest) "Sophisticated Ladies," when the seven startlers, right, and a bonanza of chums sing Ellington, hoof Ellington, go all-out Duke.

It don't mean a box-office thing if it ain't got that Gregory Hines tap dance thing (the smoothest since Astaire), that special Judith Jamison glide-y strut, confidentially yours voice. These brilliant sophisticates: back row, Mercedes Ellington (Duke's granddaughter), Phyllis Hyman, the Gregory, the Judith; front row, Hinton Battle, Gregg Burge, Priscilla Baskerville.

F
LLINGTON COOL!
Patrick Demarchelier

what ever happened to... the little black dress?!?

It's come to this: a variety of
sensational new ways to look at night—
never simply a "little" dress,
black or otherwise.
Instead: different, ornamental looks
—always with something more,
without being too much.
What you won't see—
big skirted evening dressing,
anything overly elaborate.
What you will see on these eight
pages—totally irresistible options
from Paris and Milan for restaurant/
theater/every kind of evening-out evening
short of the very biggest.
It's a difference to watch . . . to enjoy . . .
Carried away . . . At Krizia,
Mariuccia Mandelli's great big wonderful
evening coat of pearlized white ciré—
quilted, padded, and sprinkled with big
white shiny pearls! Over her charming
white evening sweater-with-pearls—
a dolman sleeved pullover, ruffled
at the neck—and wide-legged black
satin Bermudas. With silver lamé tights,
pearl-and-silver pumps—what a way to go!
Coat, of polyurethane and nylon, about
$975; angora/nylon/wool sweater, about
$500; Taroni cotton/rayon satin shorts,
about $225. Late July, Bergdorf Goodman;
Martha, Palm Beach and Bal Harbour;
Marshall Field's; Krizia at Lina Lee,
Beverly Hills; I. Magnin. Sweater and shorts
at Neiman-Marcus. These eight pages:
Hair, John Sahag; makeup, Tyen of Paris.
Details, men's clothes, next to last pages.

Marco Glaviano

Now: the easy charm of sweater/skirt dressing with dazzle enough, delight enough for any evening short of gala. I.e.: One of Valentino's knockout sweaters, this page . . . his short velvet wrap skirt . . . a sequined scarf. Sweater and scarf, about $610; skirt, (Taroni fabric), about $545. Late September at Bloomingdale's; Valentino Boutique, Washington,DC; Martha, Palm Beach and Bal Harbour, Hattie; Sakowitz . . .

The perennial, the perfect "smoking" . . . and the best are always Yves Saint Laurent's! This season's update, opposite: not pants but a tuxedo-striped skirt, short and very narrow; a longer jacket; the blouse—a cap-sleeved satin crêpe "T" (Abraham) Saint Laurent Rive Gauche.

Jacket, about $915; skirt, about $450; blouse, about $220. Early August at Saks Fifth Avenue; Saint Laurent Rive Gauche Boutique, Washington,DC and Chevy Chase; Barton/Sligh's; Dayton's; Balliet's; Saint Laurent Rive Gauche Boutique, San Francisco. Details, next to last pages.

Marco Glaviano

what ever
happened to...
the little
black dress?!?

Black tie! Claude Montana takes the "smoking" and goes to town, far left: his small, fitted, cutaway tuxedo and high-waisted pleated trousers (both, about $1450). The tuxedo shirt—peach silk crêpe de Chine, front-tucked, bow tied (about $450)—and a second bow tie of pearls! Under a sensational kimono—in silk/wool with silk satin—dynamite! (About $1750.) October at Bergdorf Goodman; Marshall Field's; Sakowitz; Frost Bros.; I. Magnin. Jacket, blouse, pants at Holt Renfrew of Canada. . . . The idea is simple—and irresistible—being in pants and a beautiful top at night. Left: André Laug's black sequined evening blouse, with its clean white cotton collar and black velvet tie, over shimmered black trousers of silk/rayon (Canepa). Both, about $2095. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; Amen Wardy, Newport Beach CA. Details, see next to last pages.

what ever happened to... the little black dress?!?

Marco Glaviano

There's a whole new slant on ornamentation now—no ruffles, beads, deep décolletage. Richness can be in unexpected effects, small "extras" . . . the kind of instant impact you get from Marc Bohan's turnout for Christian Dior, opposite. In the season's key black-and-gold "color," most prophetic shape—a long, lean velvet tunic—hooded, trimmed with frogs; over ankle pants of bright lamé. Another important element in this new look, the new proportion: the shorter boot. These, cuffed black suède. Tunic, about $700. Pants, about $460. Saks Fifth Avenue; Lou Lattimore; Giorgio, Beverly Hills. . . . Another approach to black-and-gold, this page: Givenchy's knitted pullover top—elasticized at the waist, peplum-y—and knee-length, slightly full-at-the-hip skirt. . . . Lurex-glittered in a striking zig-zag pattern. The "plus factor"—the season's star accessory—a long glittery muffler! To toss over this, other looks at night . . . a tweed coat or suit by day. Givenchy Nouvelle Boutique. About $595. Late July at Saks Fifth Avenue, NYC; John Baldwin; Sakowitz. Fashion details, next to last pages.

what ever happened to.. the little black dress?!?

Fat Food Expert:

HOW I LOST . . .

Top New York restaurant critic tells her feelings about overweight— and what she did about them

Most stories of successful weight loss tell a similar tale: How I Went from Very Fat to Very Skinny in No Time at All and Permanently Changed My Way of Eating. It is a song of triumph sung in sweeping absolutes, whether in a book or a magazine article, or in a before-and-after advertisement for appetite inhibitors (pills or candy) or exercise (gadgets or health clubs). Invariably, the tone is at least mildly messianic, implying that the Fountain of Thinness has at last been discovered, a secret the reader is about to share.

My own story is somewhat more moderate. I lost thirty-five pounds in five months while on a leave of absence from *The New York Times,* where I am the food and restaurant critic. I then lost three pounds more in the four months since my return. Those three pounds, oddly enough, represented the more exciting achievement, because their loss was accomplished even as I ate dinner in restaurants twenty out of every twenty-one nights and had two or three restaurant lunches each week.

I went from 200 pounds to 162 pounds and am still counting, determined to lose another ten to fifteen pounds in an unspecified time period; just keeping the scale moving downward is good enough for me. In my own view, I have gone from very fat to moderately fat and my goal is a cozy plumpness. Most important of all to me in my work, I have not really changed my way of eating very much and I was determined not to do so. Although I have been a good deal thinner during my adult life, with a weight of 128 to 133 being standard for years, that was before I became a full-time professional eater; and I regard the added weight as inevitable and a fair trade-off.

If I have had success in my work, I feel it is because of my passion for the subject and that passion is conveyed to readers. If I were to introduce conflict by resenting the food I have to eat in quest of the lean and bony look, I would begin to find my work torture rather than the thoroughgoing delight it is now.

I realize that, by the world's standards as expressed in height-age-weight tables, my goal of 145 pounds is hardly considered thin for a woman of fifty-five who stands 5′5″ tall and has a medium frame. But the truth is, I consider the weights on such tables far too low for me. A woman can so be too thin (albeit not too rich); and it is perhaps that basic view on the subject, coupled with my love of food, that brought me to my recent bout with exaggerated obesity.

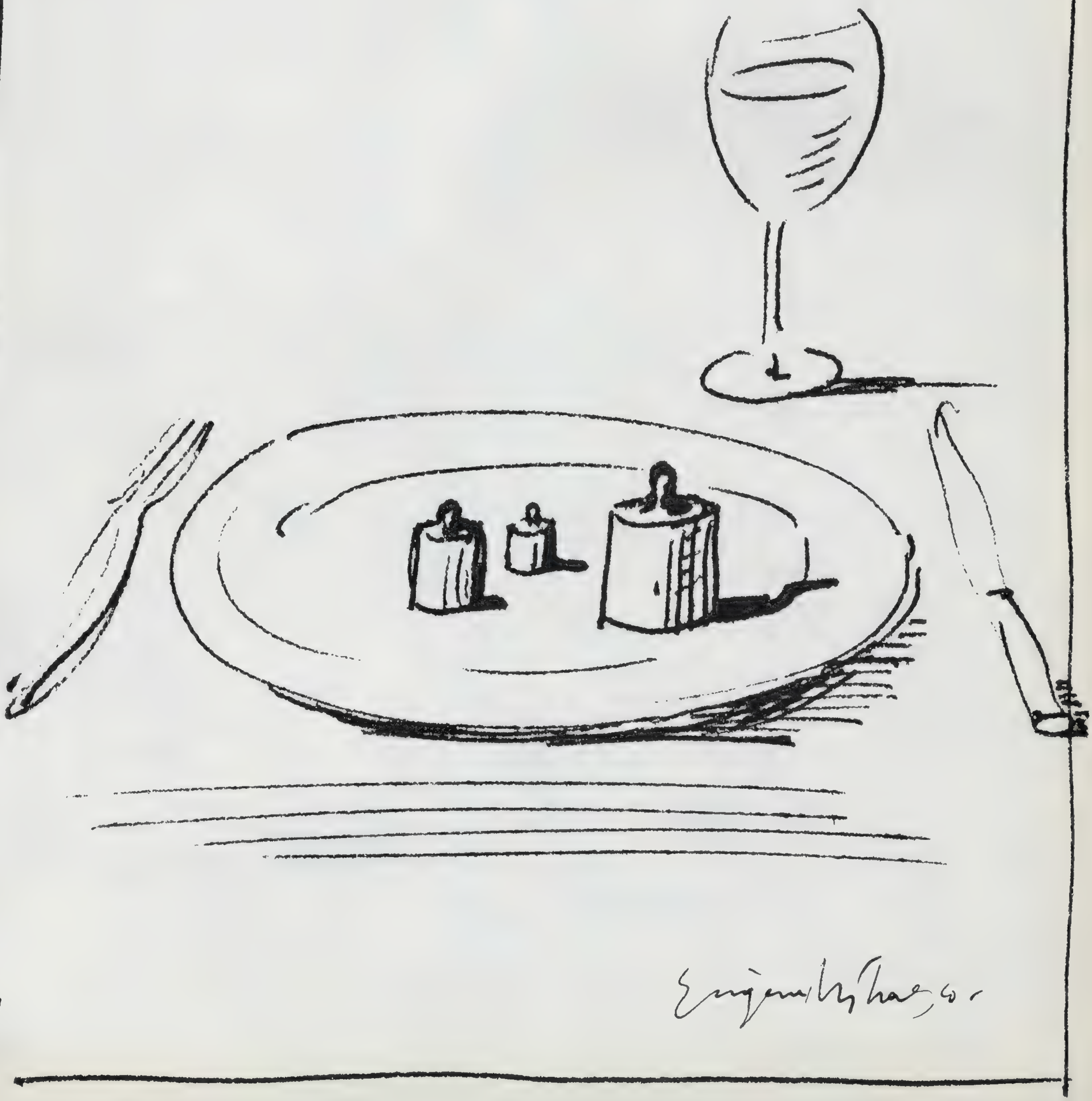
It is perfectly possible, of course, to be too fat; and, though getting there is all of the fun, being there is anything but. The question each woman has to answer for herself is: how fat is too fat? My own evaluations of female figures and their correct sizes and proportions were conditioned by early images of a certain padded roundness characterized in the drawings of Petty and Vargas that appeared in *Esquire* magazine during my youth, by the value men obviously placed on women with large bosoms (the classic heroines of that era being Ann Sheridan, the "oomph" girl, and Lana Turner, *the* sweater girl). There was also the voluptuousness of the small waists, round hips, high breasts, and dimpled cleavage induced by the boned and laced corselet known as a Merry Widow, a fashionable garment during my adolescence and one well-suited to my build.

I was conditioned then to a certain softness in women, rather than to the angular boniness now fashionable; and being soft and curvaceous was ever my aim. Fortunately, there have always been more than enough marvelous men around who seemed to agree with me. Nor has excess weight prevented me from having a sublimely happy marriage, now in its twenty-sixth year. In fact, I know more thin women who are divorced than fat ones, although I do not believe that leanness caused those divorces any more than I think that overweight assures marital bliss. Divorce and happy marriages are made of far more intangible concerns.

If a quest for romance provided no motivation for me to reduce (and in this endeavor, motivation is all), neither did my health. Except for warnings on the dangers of surgery for those seriously overweight, my doctor could find no ailment or abnormality with which to scare me into dieting. I have always had low blood pressure, no signs of hypertension, low cholesterol, no *(Continued on page 229)*

THIRTY-FIVE POUNDS"...

BY MIMI SHERATON



FAT & Y

For as long as most of us can remember, scientists have told us that our weight problems were our own fault. Those of us with less than svelte figures were informed that we were eating more and exercising less than those active, attractive thin people and that, therefore, we were indulging in at least two of the seven deadly sins: gluttony and sloth. Of course, our grandmothers assured us that our trouble was probably caused by our glands and our heredity, rather than by lack of willpower and self-control; but physicians and psychologists dismissed this view as, literally, old wives' tales. Recently, however, many scientists have concluded that grandma may have been on the right track after all: some overweight people, following a low-calorie diet, may not be succeeding because their genes and their body chemistries are working against them. Some of these individuals may actually consume considerably fewer calories than their thinner contemporaries and still gain weight. Others, who have painfully managed to lose the required number of pounds, may regain the weight quickly, even if they stay on a prescribed maintenance diet and refuse to gorge themselves on steaks and chocolate cake.

THESE CAN KEEP YOU OVERWEIGHT:

enzyme abnormalities
metabolic problems
high-protein, low-carbohydrate diets

The New York Times, in a recent editorial headlined "Fated to be Fat," acknowledged these facts. "For years this weight-obsessed nation has considered fatness and slimness matters of willpower. The corpulent are blamed—by others or by a guilty conscience—for a disgusting inability to turn down desserts," the *Times* editorial writer stated. "And the verdict is surely just in some cases. But more and more evidence suggests that many fat people may be in the grip of biochemical forces that are indeed hard to control."

Physicians dealing with overweight patients have long noted that some who insisted that they were consuming even fewer than the prescribed number of calories were actually gaining weight. Until fairly recently, physicians suspected that all of these patients were kidding either themselves or their doctors. But controlled studies in which patients who failed to slim down on 1000-calorie diets were literally locked away from secret food supplies by being hospitalized showed that some people did not lose weight on even such restricted diets.

Doctors also noted that what seemed a fine maintenance diet for some of the ex-weighty caused others to regain pounds more quickly than they had lost them. Obviously, there were other factors, besides the patient's ability to follow directions and willpower or lack of it, working to make and keep some of us fatter than we wanted to be. Of course, the vast majority of the overweight can and do lose pounds on a standard, well-balanced, low-calorie diet, especially if the diet is combined with a well planned exercise program. But others do not.

Enzyme abnormalities

So what are those "biochemical forces" referred to in the *Times* editorial that seem to defeat even the most determined dieter? What makes some overweight people different, genetically and chemically, from others whose weight can be readily controlled or who seem to have no tendency towards obesity in the first place? One factor may be what some scientists call "a highly efficient metabolism." In a country in which we value efficiency, this may sound like a blessing; but, for the overweight person, it definitely is not, unless he or she is stranded on a frigid island with very little available food. In that case, an efficient metabolism may prevent freezing and starvation. But under normal circumstances, this type of metabolism results in accumulated body fat which is very hard to lose.

Nobody is entirely sure why some of us use up every calorie we consume for heat or energy, while others store up those we do not need in bulges on our hips, thighs and other parts of our bodies. Certainly scientists have been able to breed genetically obese laboratory rats

YOU NEW MEDICAL IDEAS

BY ELLEN SWITZER

Do you eat and grow thin ...or starve and stay fat? If the pounds won't budge, today's medical research may tell you why...

and mice. One way this is done is to select and mate animals that have *two* fat-causing genes (they are called ob/ob in the rat breeding trade). The offspring of these animals indeed turn out to be obese. And they grow fatter every day on the same diet that keeps their fellow rats, who are blessed with only one fat gene, normally lean. Of course, people are not rats or mice, and although fat genes have not as yet been isolated in humans, scientists suspect that there are ob/ob people walking around trying one diet after another and blaming themselves, quite unjustly, for their inability to lose weight.

There are also other factors, not necessarily genetically programmed, but acquired almost immediately after birth, that may influence the way our bodies use the food we eat. Several years ago, researchers at New York City's Rockefeller University proved that overeating in infancy and childhood can increase the number of fat cells in our bodies. And in the recent past, when a fat baby was considered a healthy baby, a lot of infants were overfed by well-meaning mothers. Once the fat cells are present in the body, there seems to be no way to get rid of them.

Originally it was believed that the number of these fat cells remained the same after a person had achieved his or her full growth. But now even this comforting thought seems to be going by the board. More recent animal studies suggest that it's entirely possible, by eating more than one needs to maintain normal weight, to increase the number of fat cells throughout one's lifespan. And once they are there, they will never, even under conditions of starvation, disappear. One can empty the cells of their fat content through diet and exercise and thus lose pounds; but the cells will always be there, just waiting for those extra calories to refill them. A naturally slim person who never had an extra number of fat cells in the first place will have a much easier time keeping his or her weight down to normal or maintaining a weight loss that might have been made necessary by some extra food indulgences or forced inactivity than the unfortunate individual whose well-meaning mother insisted in infancy and childhood that the formula bottle be emptied and the dinner plate cleaned.

Then there are also a number of recently discovered chemicals circulating in our bodies that seem to regulate how much weight we gain and lose from the number of calories we consume. For instance, there is an enzyme called lipoprotein lipase (LPL for short) whose function seems to be to remove fatty substances from the blood and to store them in fat cells. Studies conducted recently at the University of Washington showed that many overweight patients had more of these fat-storing enzymes circulating in their systems than most thin people. A group of overweight volunteers was put on a low-calorie, low-fat diet (about 600 calories per day) for a period of from two to three months, until they had lost about thirty-five pounds. Then their LPL was measured. As expected, it had dropped to the level of the non-fat control group.

The patients were then put on a maintenance diet which was supposed to hold both their weight and their LPL at normal levels. But the researchers and the research subjects were in for an unpleasant surprise. After about only a week of the maintenance regime, the LPL levels in the formerly fat had not risen just to their pre-diet levels but had actually *exceeded* them by a considerable margin. Also, once the patients regained all those excess pounds, the LPL levels dropped again to their pre-diet levels, which, of course, were still considerably above the levels of the normally thin persons.

Researchers speculated that, once the weight was lost, fat-carrying enzymes multiplied and worked overtime to refill all those emptied fat cells. As one nutrition researcher puts it: "LPL levels are, thank goodness, *(Continued on page 230)*

Drawings by Eugène Mihaesco

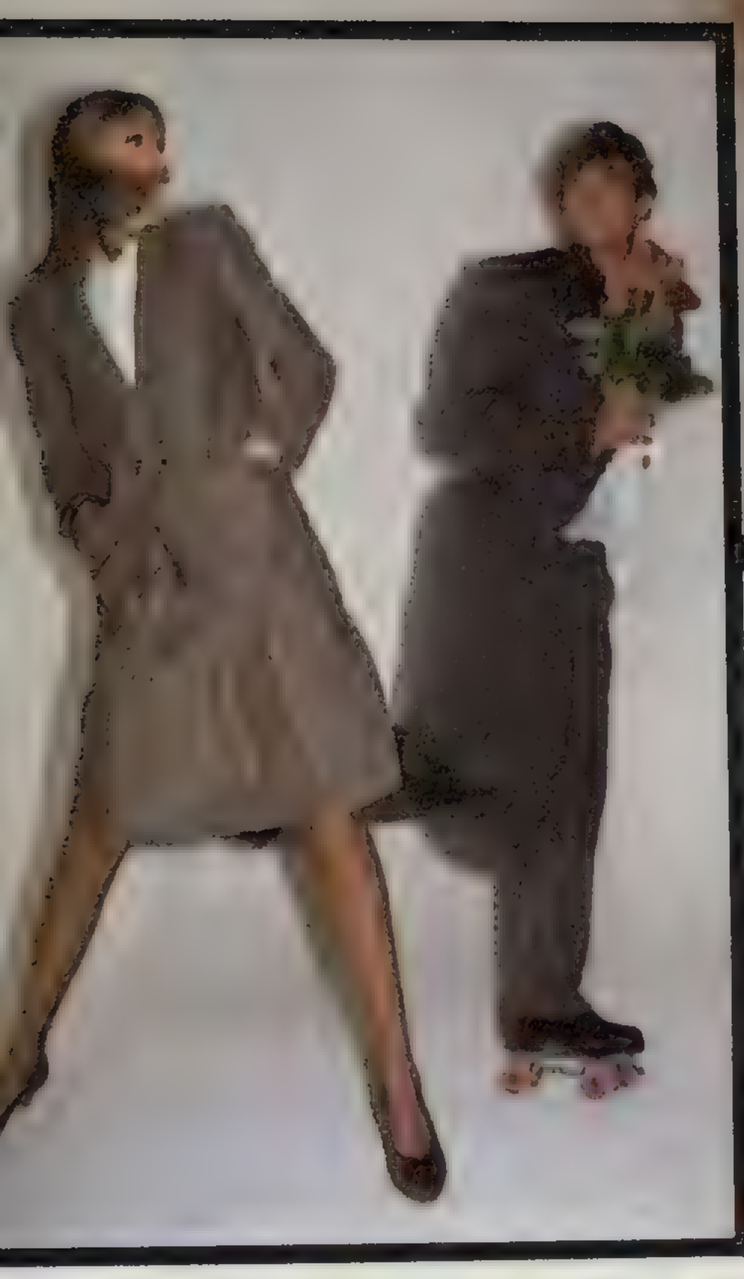
Everyday dressing with more—a new excitement in texture, color, shine!

MORE TO IT!

What everyone wants: clothes to rely on—now with something more. It could be a different sense of color . . . a shot of shimmer—in the clothes or in the way they're worn . . . or interesting textures in unexpected combinations. You see it, left, in the mix of a shirt-jacket made of Ultrasuede fabric (about $380) and wool tweed pants (about $210), from Halston Sportswear. Late July, Altman's; Montaldo's; Lillie Rubin-South & West; Balliet's; all Halston Boutiques. . . .and, right in a wool tweed jacket (about $265), cotton pinstripe shirt (about $105), and wool pants (about $115) from Dana Côte d'Azur. At Dana Côte d'Azur Boutiques, New York; Palm Beach; Bal Harbour; Miami; Chicago. . . . Above right: Even a knit has more to it—the glint of Lurex. Top and skirt of acrylic/wool blend (about $193), by Castleberry Knits. Saks Fifth Avenue; Charles Sumner, Boston; Goldsmith's Memphis; Jacobson's; Bullocks Wilshire, Los Angeles; I. Magnin. Details, men's fashions, last pages. Hair, Alex Hilliard; makeup, Alberto Fava.

Gideon Lewin

To count on every day: More "new" reliables. . . each with a difference. It starts with the metallic edging and shine that goes throughout a knit suit, of wool/mohair/ Lurex . . . with a soft bowed silk blouse. All, by Jill Richards, about $570. August, Elizabeth Arden Salons; Lillie Rubin-South & West; Chas. A. Stevens; Balliet's; I. Magnin; Carol & Mary. . . .and the longer line, the new appeal of glen plaid in Guy Laroche's wool suit, below left (about $495), with his pretty ruffled silk blouse (about $225). August, at all Guy Laroche Boutiques; Barton/Sligh's- . . . .Near right: More plaid, and a wonderful play of colors, in a fuller silk georgette shirt (about $95), with narrow wool gabardine pants (about $120) by Adolph Schuman for Lilli Ann. Marshall-Rousso, Las Vegas; I. Magnin. . . .More of a difference: the way they're worn—with a wide metallic sash. You see another version, middle right, cinching the waist of Rodier Paris' clean, spare pleated pants with matching collarless jacket. Both, of wool flannel (about $425) . . . and a soft angora/wool ruffle-edged sweater (about $160). At Rodier Paris stores. . . .Far right: A subtle play of textures—in Dalton's acrylic/wool knit sweater/jacket (about $75), with wool tweed pants (about $96) and bowed polyester crêpe de Chine blouse (about $52). Robert Arthur by Dalton. Jacobson's; Woolf Bros. These two pages: Hair, Alex Hilliard; makeup Alberto Fava, Wendy Whitelaw. More stores, details, men's fashions, last pages.



MORE TO IT!

One look, and it hits you—the terrific change in shoes. They all have "something more" in color, shape, texture, design. And, in a season of real changes in clothes, choices in proportion . . . shoes become a key element. Nothing sets up a look, "turns" one—faster—than a shoe, a boot, and the look of a leg that's "dressed." The biggest news: metallics for day! Bronze, pewter, graphite—burnished, textured, never over-bright . . . neutral. The way you'll see them—day and night—in the most versatile shoe: a pump or a version of one. On a lower, shapelier heel. Piped, perforated, hand-painted. More new neutrals: loden, cinnamon, grey, grape. The most appealing boot: shorter! With heel interest . . . metallic or reptile touches on calf or suède . . . fur-lined or fur-trimmed. And an equal emphasis on legs: more color, texture (tweeds, ribs, real sweater-knits); pattern . . . important enough to pull every look together

SHOES—THE BIG DIFFERENCE

You see the difference, the irresistible appeal in Stéphane Kélian's new day/night/anytime cinnamon leather pump —with a new shape, decorative bronze inserts, piping—impact! About $210. Stéphane Kélian at Vittorio Ricci, NYC; Lina Lee, Beverly Hills; I. Magnin. . . . What makes it work for day—what goes on the leg—the bright cinnamon color, the texture, the checked pattern. Panty stockings by Hanes Hosiery. About $6. At fine stores nationwide.

Arthur Elgort

ight now: A different look for boots—a new short boot on a lower heel. With more difference in texture and design: the hit of handpainted gilding, left, on Joan & David's taupe suede boot—perfect for pants: here, in leather, one of the hottest looks this season! Pants, Donna Karan and Louis Dell'Olio for Anne Klein & Co. The boot, Joan & David Couture, about $290. August at Ann Taylor, NYC and Beverly Hills; Marshall Field's; Neiman-Marcus. Right: Even a shoe as "classic" as a spectator has more this fall—Bally's luggage-and-camel perforated leather pump, about $170. Bloomingdale's, Joseph Shoes, Chicago and Beverly Hills. The way to wear it: with ribbed brown panty stockings, by Geoffrey Beene for Bonnie Doon, about $5. Details, stores, last pages. Hair, Harry King; makeup, Joey Mills.

Shoes-the big difference

Arthur Elgort

Shoes-the big difference

For day, for evening, an instant "lift" for anything you wear: Andrea Pfister's low-heeled bronze leather pumps, opposite, with multicolored metallic inserts, gunmetal edging. You see them here for day with panty stockings in a strong herringbone pattern, and John Anthony's gunmetal leather skirt . . . one of the new, narrow, above-the-knee proportions. Shoes about $225. Lord & Taylor; Marshall Field's; I. Magnin. Panty stockings by Evan Picone Hosiery, about $5. Lord & Taylor, Macy's, San Francisco. . . . The new shorter boot! Manolo Blahnik's way, this page . . cinnamon leather, fur, stag-horn toggles. Just as it appeared on the Perry Ellis runway . . with one of the new options in pants—long, very soft—the fullness held in at the ankle. Boots, about $275. Late July at Manolo Blahnik, NYC; Ultimo, Chicago; Neiman-Marcus; Joseph Shoes, Beverly Hills. Pants by Perry Ellis. Socks, Perry Ellis for Trimfit. Details, stores, last pages.

Arthur Elgort

Shoes-the big difference

The surprise—the impact!—of bronze snakeskin, left, on a low, but not flat, curved pump . . . worn for day, worn with a look as casual as Perry Ellis' cuffed tweed pants. What makes it possible: the gutsy-textured ribbed wool-blend tweed tights. By Le Bourget, about $26. August, Bloomingdale's; Nan Duskin. The shoe, by Halston for Garolini, about $128. Delman at Bergdorf Goodman; Sakowitz; Bullock's. . . . Right: A new metallic-edge pump for day—enough shine, enough of a difference to make all the difference. Of deep-wine leather with gunmetal, by Geoffrey Beene, about $126. Saks Fifth Avenue; Bonwit Teller, Boston; I. Magnin. . . . and tweedy-textured silk knee socks to pull the whole thing together. By Hue, about $25. Saks Fifth Avenue, NYC; Ultimo, Chicago; Lina Lee, Beverly Hills. Details, men's fashions, last pages.

Arthur Elgort

Change continues . . . with softer and easier shapes, more appealing mixes of texture, more attractive ways to look for day.

Left: The softness of a wool tweed blouson, about $135, over an argyll sweater and grey flannel trousers. Sweater, of acrylic/wool, about $64; pants of wool/polyester, about $74. All, by Frank Smith for Evan-Picone. Lord & Taylor; Rich's; Higbee's; Hudson's.

Right: The raincoat with an easier shape, higher collar, leather edging—it could be everyone's favorite this season . . . any season. Of polyester/cotton twill, about $360. By Anne Klein Coats. Late August at Lord & Taylor; Higbee's. . . .

With another hit: Sleek leather pants, about $470, by Donna Karan and Louis Dell'Olio for Anne Klein & Co. Late July at Bloomingdale's; Kaufmann's; Sakowitz; Robinson's, California . . . .

More news: The pump in a three-tone mix of black leather and metallic lizard. By Julianelli, about $134. Bonwit Teller, NYC; Swanson's on the Plaza; Nordstrom.

Left: Hair, Garren at The Plaza; makeup, Joey Mills.

Right: Hair, Alex Hilliard; makeup, Alberto Fava.

Details, last pages.

The big difference

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

Changes for fall: What works and what doesn't...when you're opting for a new longer, soft skirt or for a wide-belted dress; when you're dressing for night...and it's in a knockout skirt—or in short pants—and a sweater

The things we learned this month? We learned, for one, that changes for fall—*this* fall—hinge on more than just some new, bigger, and more ornamental pieces; when you put on a longer, soft skirt, a shawl, boots, and a sweater, you're treading a pretty fine line—this season—between dash and costume dressing. What decides it? With so much richness—in color, textures, ornamentation, now—**the key, this season, may be dressing on a diet: taking things sparely.** It's plotting out shoes, stockings, and never wearing too much ornamentation at one time. Sometimes, we found, it's even handling hair a little differently. A little more coolly.

Look at the photographs *below;* they're closeups of what you see on pages 148 and 155, and they're what hair is all about, this season:

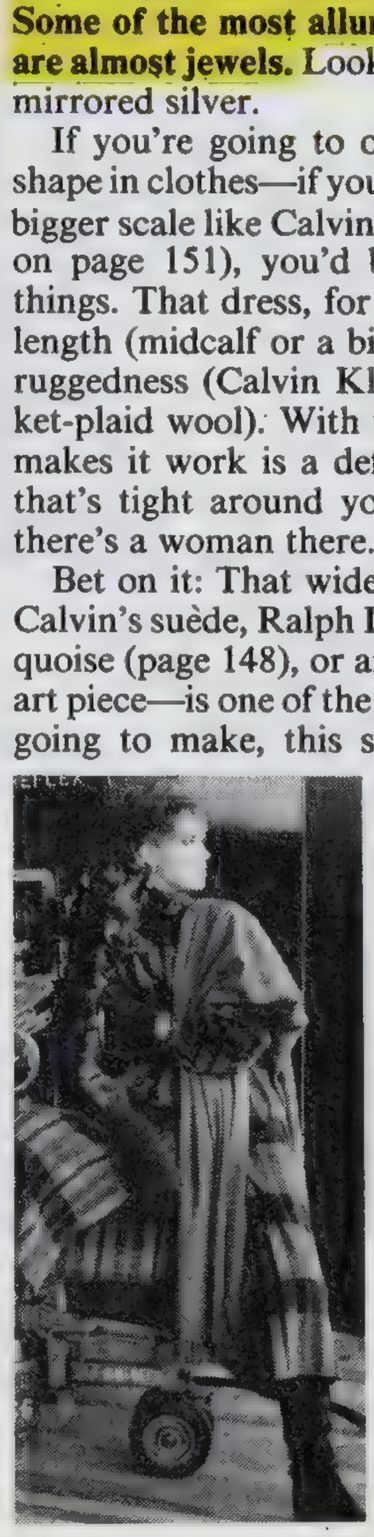
hair with a more definite style, more shape, more modernity than a lot of us have been wearing. The problem, for most women, is how to get that sense of line—often, get the look of shorter hair without cutting off masses. John Sahag, who styled or supervised this—and all the hair on pages 144-155—took model Annette Stai's extra-long hair off her face, sometimes made it seem shorter simply by pulling it back softly. He worked with one young woman's hair and gave her a whole range—for us, twelve pages' worth—of options. **The secret? Hair trimmed, a bit, and cut with some slightly shorter pieces on top.** Look at these photographs again. They're both of Annette—hair long or short-looking—and both done with the same haircut. (John Sahag explains, page 147.)

The change at night? This leg *(above right)* tells it all: Shoes and stockings with as much dazzle—and texture—as the Krizia black satin shorts and pearl sweater they're put with. In other seasons, when you dressed for an evening, you'd reach—almost automatically—for

dark sheer stockings; this fall, with a wonderful play of textures in clothes for night—with a Geoffrey Beene evening skirt and sweater (pages 144-145)—you're going to want something more: a stocking still with some degree of sheerness but with added glitter, a subtle rib or a pattern. Short pants, like Krizia's, or a short skirt needed a classic, low-heeled pump; but **this fall, that pump has a difference: a metallic weave or some other ornamentation. Some of the most alluring shoes, this season, are almost jewels.** Look at this one: pearled, in mirrored silver.

If you're going to opt for a longer, softer shape in clothes—if you opt for a dress cut on a bigger scale like Calvin Klein's *(below left* and on page 151), you'd better watch for some things. That dress, for us, needed a degree of length (midcalf or a bit longer) and a certain ruggedness (Calvin Klein does his in a blanket-plaid wool). With this much fabric, what makes it work is a definitely wide belt—one that's tight around your waist, so we know there's a woman there.

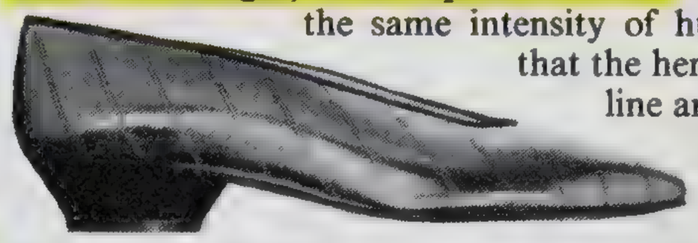
Bet on it: That wide belt, in any version—Calvin's suède, Ralph Lauren's silver-and-turquoise (page 148), or an elaborate Alex & Lee art piece—is one of the first buys a lot of us are going to make, this season: a belt—usually



with some adornment (an added metallic bit, or a mix of suède and leather)—that can work for day, work for some evenings. Most of the belts we're seeing, now, are really wide: 2½-4 inches (at 4 inches, the belt is usually in a softer fabric like suède so it will have some give to it).

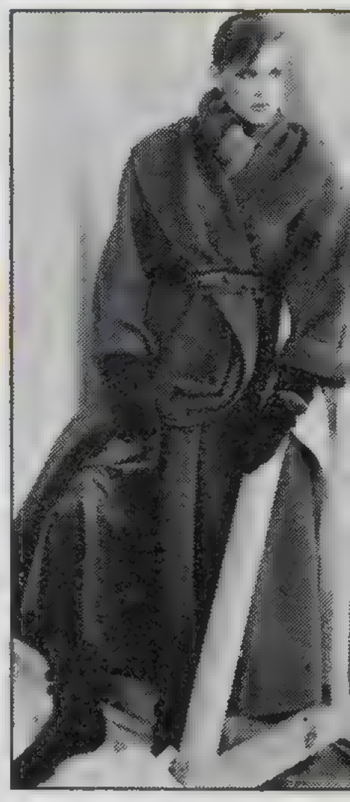
We put a suède boot with that longer, softer skirt, as Calvin did—and that's a familiar answer for a leg covering. We could just as easily, as in just about every case where there's a boot in this issue, have used a low shoe—a proper pump—and textured tights, instead. It's a newer option and serves the same purpose; textured stockings give balance to a softer skirt and hold up to all the other textures—prints, weaves, yarns, patterns on patterns—that are so much a part of clothes, now.

What works? For us, this month, stockings with some weight, some depth of color—and the same intensity of hue that the hemline and



shoes or new shorter boots had. No screaming contrast (even metallic shoes right now, are burnished—subdued ones): The texture and color of basket-weave shoes relates to the color and texture of ribbed tights and to the fabric of the hemline above them. **This fall, when you approach a hosiery department, you won't be shopping by whimsy or just replacing what you already have.** You're going to want to see stocking colors and textures in relation to your new clothes, not just phone in an order.

In this year of clear options—softer shapes caught at the waist or ones that are lean and narrow; above-knee skirts or midcalf ones—**you're going to think pretty carefully about a coat:** about the way you dress and what's going to get you furthest. You're going to think, too, about cut: We're seeing capes, this season, so big they'd clear a room if you swung them.



What's big enough—not too big? For us, this month, maybe Calvin Klein's shawl-collared "blanket" coat *(right)* best explains it: It's a coat that's ample, not overwhelming; a coat with enough length—mid-calf or a little longer—to cover about any skirt. If a coat like this is too long, you'll be swamped in it. What makes it work is a degree of control: from a belt, from real fit at the neckline, at the armholes. There's very little weight involved. **Come fall, you may want the warmth—the ampleness—of a blanket. No one wants the weight of one.** ▽

MELONADE

You couldn't be happier. The paint job is all done. And it's just the right color. So you make a light tasting "Melonade," sit back, relax and let the paint dry.

Melonade is easy to make. Just toss some of Arrow's new Honeydew Melon into a tall glass with ice and mix with sparkling water.

That delicious Honeydew Melon flavor, cold and refreshing, is just the thing you need after some hard work.

Enjoy spirited Melonade anytime. Even if you're just *thinking* about painting the house.

Arrow HONEYDEW MELON — JUST ADD ICE AND SODA

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LIFE GOT TOUGHER.
WE GOT STRONGER.

Life seems tougher, all right. Look at those gasoline prices!

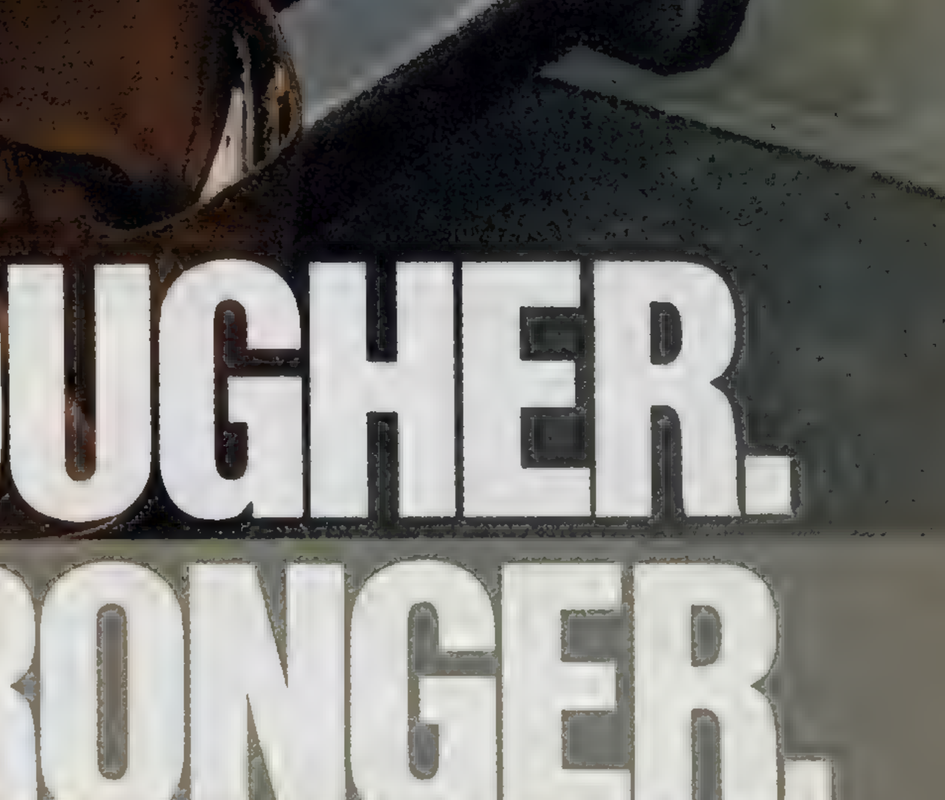
And just thinking about the traffic could give you a miserable headache! But fortunately, there's Extra Strength Excedrin to help fight the pain.

With the two most powerful pain relievers you can buy. And then a third ingredient that may make them both work even harder.

Extra Strength Excedrin.®

Nothing you can buy is stronger or works harder on your headache. Absolutely nothing.

Use only as directed. © Bristol-Myers Co. 1981.



Eating Right When You Fly

BY JUDITH S. STERN, Sc.D.

Even as a nutritionist, I often find it difficult to eat nutritionally balanced meals without overeating. Surprisingly, it isn't difficult to eat nutritious meals on airlines, as many of the menus are developed in consultation with dieticians or nutritionists. It is harder to limit calories. This need not be the case—if you plan ahead. Most airlines offer special meals, including low-calorie, which are available to all travelers provided they are ordered in advance. These usually include fresh fruit for dessert which, besides better taste, provides a good source of fiber. If you have high blood pressure or problems with water retention, especially around your menstrual period, you may want to limit the amount of sodium, or salt, in your diet. Airline fare, like most restaurant meals, tends to be high in sodium. Restrict your intake of salty foods, such as peanuts, salad dressings. Better still, order in advance a low-sodium meal.

Note: Because air travel is dehydrating, it's also important to watch what you drink. Water is best. Limit your intake of highly sugared beverages, alcohol, and drinks with caffeine, such as coffee, tea, and colas, as alcohol and caffeine act as diuretics and increase your water needs, and the metabolism of alcohol actually requires water.

Order a special meal from the airline's reservations agent when you book your reservations. Once the meal is ordered, it helps to reconfirm twenty-four hours in advance. Finally, be sure to identify yourself to the flight attendant upon boarding the plane.

Here are some of the more healthful alternatives available upon request from seven major domestic carriers.

AMERICAN. Besides *(Continued on page 220)*

At today's nonstop pace, the more a woman knows about staying well and feeling good, the more of an edge she's got. In *Healthstyle*, the means...

JULY IS...

. . . a good mid-year moment to sit back, assess success at reaching goals to live better, more healthfully. A few ideas: getting more fresh air, more exercise. Outdoor sports offer both now. . . . More health for your money: eat fresh, raw fruits, vegetables (fewer calories, more nutrients). In season: peas, zucchini, vine-ripe tomatoes, raspberries. Anything "yellow"—peaches, nectarines, sweet corn—is high in vitamin A. . . . Healthful reading: *Jane Brody's Nutrition Book* (W.W. Norton)—solid info, easy browsing. . . .

FOUR TIMES A YEAR: A SPA FOR MEN ONLY

WHAT SHOULD A MAN EXPECT WHEN A TOP WOMAN'S SPA OPENS ITS DOORS TO MEN? HERE, A FIRST-HAND REPORT ON THE SUBJECT. . .

At The Golden Door men's week, total dedication to fitness reigns for one week. **Monday**: wake-up at **5:30** A.M. **6:00**: a five-mile mountain walk. Breakfast: one egg, seven-grain toast, bran/apple juice. **8:30**: warm-ups. **9:00**: personalized exercises. **10:00**: cardiovascular training. **11:00**: grooming—options: facial, hair conditioning, manicure, etc. **12:00** P.M.: spot toning. **12:30**: weight machines. **1:00**: lunch. One day: curried carrot soup, shrimp salad. **2:00**: water volleyball. **3:00**: more exercise; tennis. **4:00**: outdoor massage, herbal wrap. **5:00**: easy stretches. **6:30**: herbal teas, hors d'oeuvres. **7:00**: dinner. Among the best: ginger chicken, stir-fried vegetables, banana ice cream (without the cream). **Saturday**: final weigh-in. And good results that keep all the week's for "men only" booked a year in advance. . . .

EATING RIGHT WHEN YOU FLY

(Continued) special-order low-calorie meals, American has a Mariner's Platter of shrimp and king crab, less than 350 calories if you bypass the fruit tart, roll and butter. Also good are Crab Louis, chef's salad. (Go easy on the salad dressing or cocktail sauce; instead, use fresh lemon.) Fresh-fruit platters run about 300 calories. Order at least six hours before flight time.

CONTINENTAL. Fruit plates are routinely available on most lunch/dinner flights, but they can also be ordered in advance. Also good: the chef's salad.

It isn't difficult to eat nutritious meals on airlines

DELTA. On brunch flights, you can request a seafood meal of crabmeat crêpes and fresh fruit. Low-calorie alternatives: the "fruit snack" or "vegetarian snack."

EASTERN. Low-calorie, low-sodium, low-fat meals must be ordered at least twenty-four hours in advance. Some of Eastern's flights routinely offer a "light" meal for breakfast and lunch; a calorie improvement over "regular" meals if you've forgotten to plan ahead.

PAN AM. You can specify the fresh-fruit plate when you order from Pan Am. (Omit the chocolate cake which frequently accompanies it.) Appetizing options to their special-order low-calorie meals: flounder amandine; a lacto-ovo vegetarian snack of fruit and cheeses. Place orders twenty-four hours prior to flight time. (The Pan Am-National Airline merger will mean menu improvements on some domestic flights.)

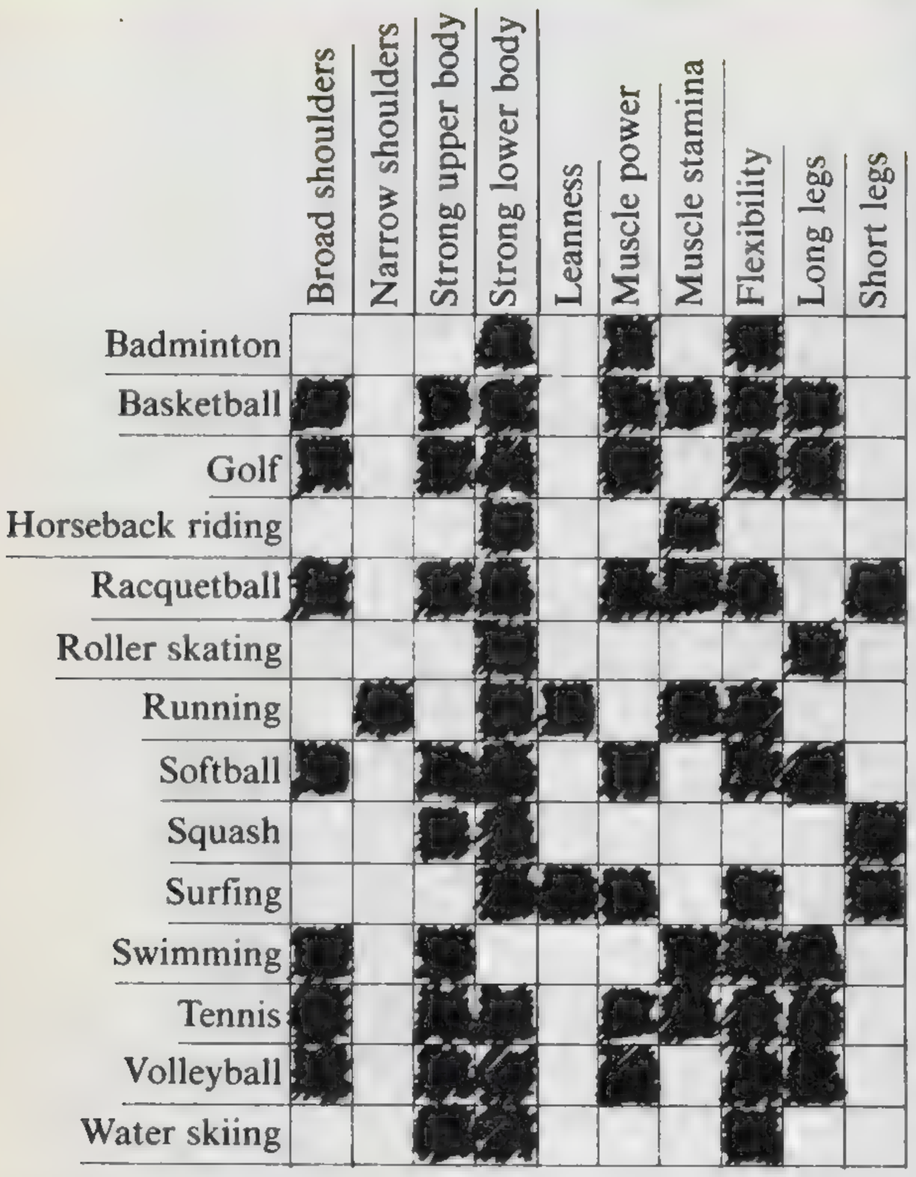
TWA. On some flights, TWA routinely serves a "light" lunch: quiche or crêpes or soup-and-sandwich. A TWA low-calorie meal may include chicken breast and fresh fruit; the special-order seafood platter is dependably appetizing. Order at least twenty-four hours in advance.

UNITED. Transcontinental flights that offer several entrees may include a "light" choice such as a fruit plate or crêpes. These cannot be special-ordered. Among United's special-order meals are low-fat/low-sodium/low-cholesterol menus developed in consultation with Nathan Pritikin of California's Pritikin Longevity Center, such as a vegetable/chicken curry. Although United requests that you place your order for special meals at least twenty-four hours in advance, they will try to meet your needs with as little as four to six hours' notice. ▽

Diet By Ear

Some dieters need their hands held. So Albert R. Marston, Ph.D., professor of psychology/psychiatry at the University of Southern California, and Marlene Marston put together a six-cassette "Comprehensive Weight Control Program," a behavior-modification pep talk that teaches you how to restructure eating habits for good. Included: Understanding hunger, fears of slimness, a guide to bingeing. This program requires energy, time, but could demystify dieting forever. To order: send $75 to Albert R. Marston, Ph.D., 734 West Adams Blvd., Los Angeles CA 90007.

CHOOSING THE RIGHT SPORT FOR YOU



Summertime, the right moment to get outdoors, enjoy fresh air, some sun. . . and play hard at your sport—for exercise as well as pleasure. If you play at those sports your body is best suited for, your effort will be more enjoyable, motivation reinforced. For which sports you're likely to play best, check out the chart, *left*. Shaded blocks indicate which strengths provide an edge for which games.

CAN MACHINES EXERCISE FOR YOU?

Who wouldn't like the ultimate in labor-saving devices: a machine to exercise for you? As to whether so-called passive exercise machines *can*, the answer is a qualified "no." Machines that offer "mechanical massage" make the user feel good, and they may slightly increase muscle tone, but they do not increase fitness. Machines that contract your muscles for you by passing a small electric current through them are not, as a rule, dangerous, according to Jozef Cywinski, Ph.D., director of the department of medical engineering at Boston's Massachusetts General Hospital. Dr. Cywinski says that such devices have no proven benefits on the heart and blood circulation. Neither do they contribute to weight loss. But they do lead to some increase in muscle strength and tone. If properly used by qualified professionals, these machines can reeducate muscles that are out of condition due to a lack of physical exercise; the benefits would be similar to those from isometrics, where you tense muscles without moving them. There are reports, Dr. Cywinski said, that people using these machines improve body shape, though they don't really "get into shape" in the usual meaning of the term.

—WILLIAM BENNETT, M.D.

17 calories a slice.

Both of these women are equally protected from sunburn.

The woman on the right is protecting her sun-sensitive skin with Super Shade from the Shade family of sun protection products.

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SKIN CANCER FOUNDATION ACCEPTED PHOTOBIOLOGY COMMITTEE

"Super Shade #15 meets the criteria and standards established by The Skin Cancer Foundation as an effective aid in the prevention of sun induced skin cancer when applied in the prescribed manner."

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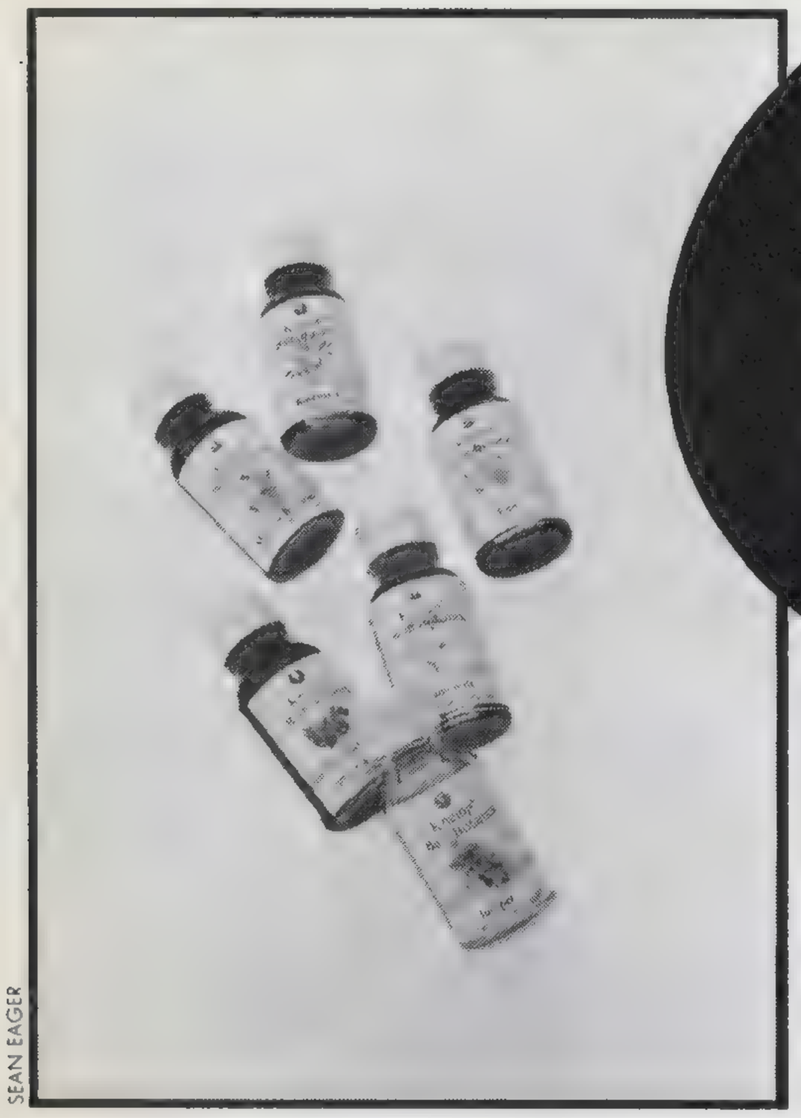


SEAN EAGER

Refresh

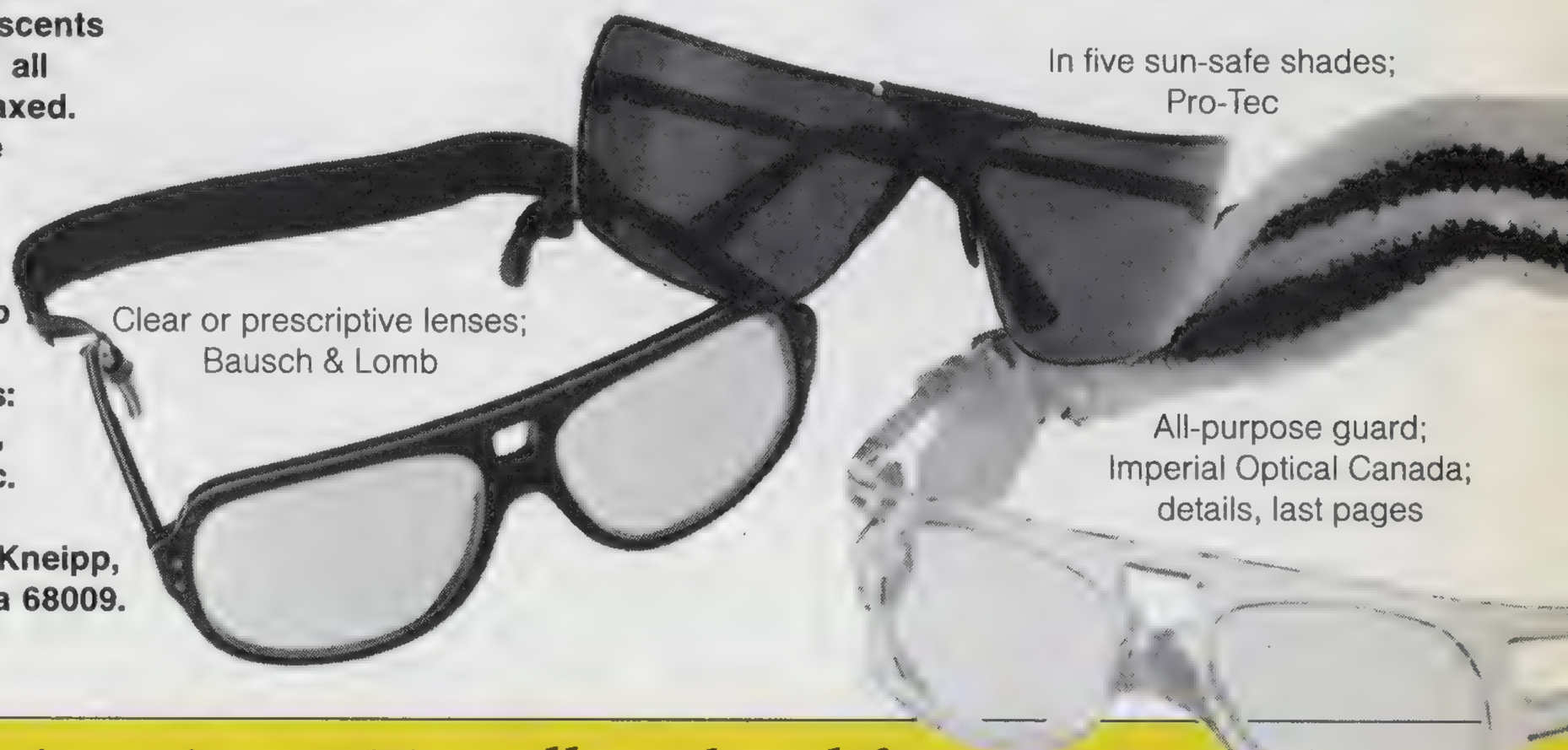
Any form of hydrotherapy (whirlpool, hot tub, bath), is an effective way to unkink muscle or mind after a strenuous workout or long office day—especially when combined with aromatherapy (pleasant scents you breathe as you bathe) so all your senses are soothed, relaxed. Which brings us to a new line of bath botanicals—herbal oils from Kneipp, the German pharmaceutical house associated with Kneipp spas. There are six different oils for six different purposes: Meadowblossom to revitalize, Hops to make you sleepy, etc. A trial-size sack of all, *above*, send $9.50 (postage paid) to Kneipp, P.O. Box 7210, Blair, Nebraska 68009.

Eye safety for active women:

Every year, more than thirty-five thousand serious eye injuries occur in sports, with racquet sports causing the majority of injuries in women. Proper eye protection can prevent at least 90 percent of these injuries, says Paul F. Vinger, M.D., clinical instructor of ophthalmology at Harvard Medical School and chairman of the Sports Eye Protection Committee for the American Society of Testing and Materials.

In those racquet sports where opponents play on opposite sides of the net, regular eyeglasses with plastic lenses are sufficient protection, says Dr. Vinger. Polycarbonate plastic lenses are the best choice (half the weight and eight times as strong as glass lenses). All eyeglasses offer greater resistance to impact than contact lenses, but contacts give a wide, unobstructed field of vision. Worn with one of the new sports protectors, contact lenses can match eyeglasses for safety. Soft contact lenses are better for most sports; they are less likely than hard contacts to pop out. Squash and racquetball, played in an enclosed area, and lacrosse and field hockey, are more risky. Eyeguards, carried by opticians and high-quality sporting-goods stores, are the best protection. Lenseless clear plastic frames protect against most mishaps; but a finger or speeding ball *could* squeeze through the frame. The best eye protector is polycarbonate lenses in a sports or industrial frame with an elastic handband to secure it. Some can be fitted with prescriptive and tinted lenses.

If you *are* hit in or around the eye, see an ophthalmologist even if the injury doesn't seem serious. (A hospital emergency room is O.K. for first aid, but that *must* be followed up by a visit to an ophthalmologist.) Undiagnosed eye damage can cause trouble years later.



In five sun-safe shades; Pro-Tec

Clear or prescriptive lenses; Bausch & Lomb

All-purpose guard; Imperial Optical Canada; details, last pages

Women whose business is nutrition all eat breakfast . . . .

While some women insist that eating breakfast triggers an appetite that won't quit all day, scientific studies insist otherwise: the breakfast skippers tend to be the overweight. "Good breakfast" needn't mean high calories. The Golden Door's breakfast is low-cal, high-fiber, staves hunger, and is a natural laxative: 1 Tbs. miller's bran (the health-food-store kind); 2 Tbs. wheat-germ flakes; 1 Tbs. raisins (all are heaping Tbs.); 1/2 cup low-fat milk; cinnamon. Here's what four top nutritionists eat for breakfast. . . .

BARBARA EDELSTEIN, M.D.	JOHANNA DWYER, Sc.D., R.D.	JUDITH S. STERN, Sc.D.	SARAH SHORT, Ph.D., Ed.D., R.D.
TOMATO JUICE	ORANGE JUICE	FRESH ORANGE	ORANGE JUICE
1 OR 2 POACHED EGGS	2 SLICES WHOLE-GRAIN TOAST	1/2 BAGEL WITH CREAM CHEESE	HIGH-FIBER CEREAL
MELBA TOAST	COTTAGE CHEESE	OR YOGURT AND FRESH FRUIT	WITH SKIM MILK
DECAFFEINATED COFFEE	COFFEE WITH MILK	WEAK TEA WITH LEMON	GLASS OF SKIM MILK

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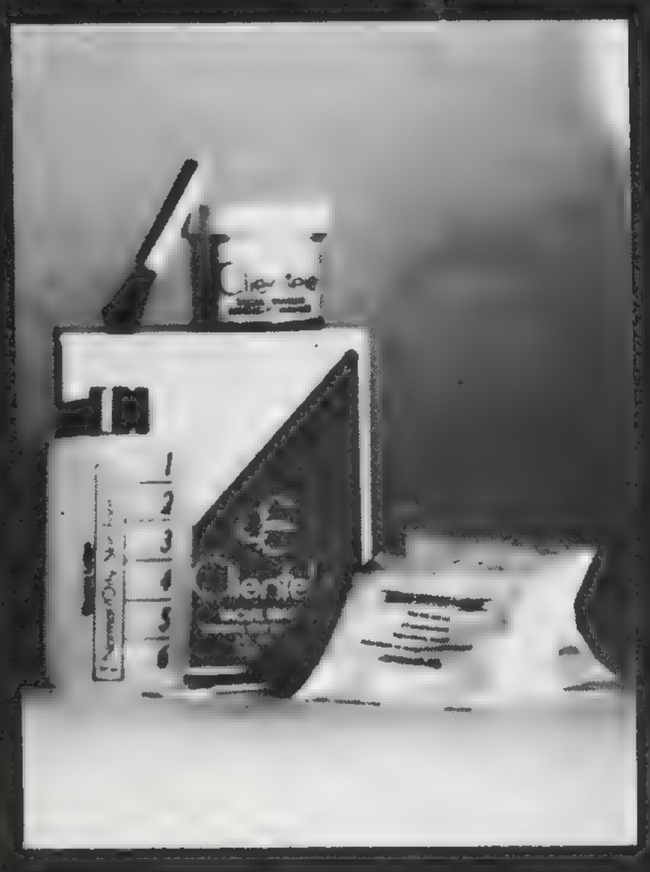
CAN HAVE
MORE BEAUTIFUL
SKIN IN TEN MINUTES



Doctors say cleansing regularly with a Facial Masque can help remove impurities from the skin - impurities that often cause blackheads, blemishes, and enlarged pores.

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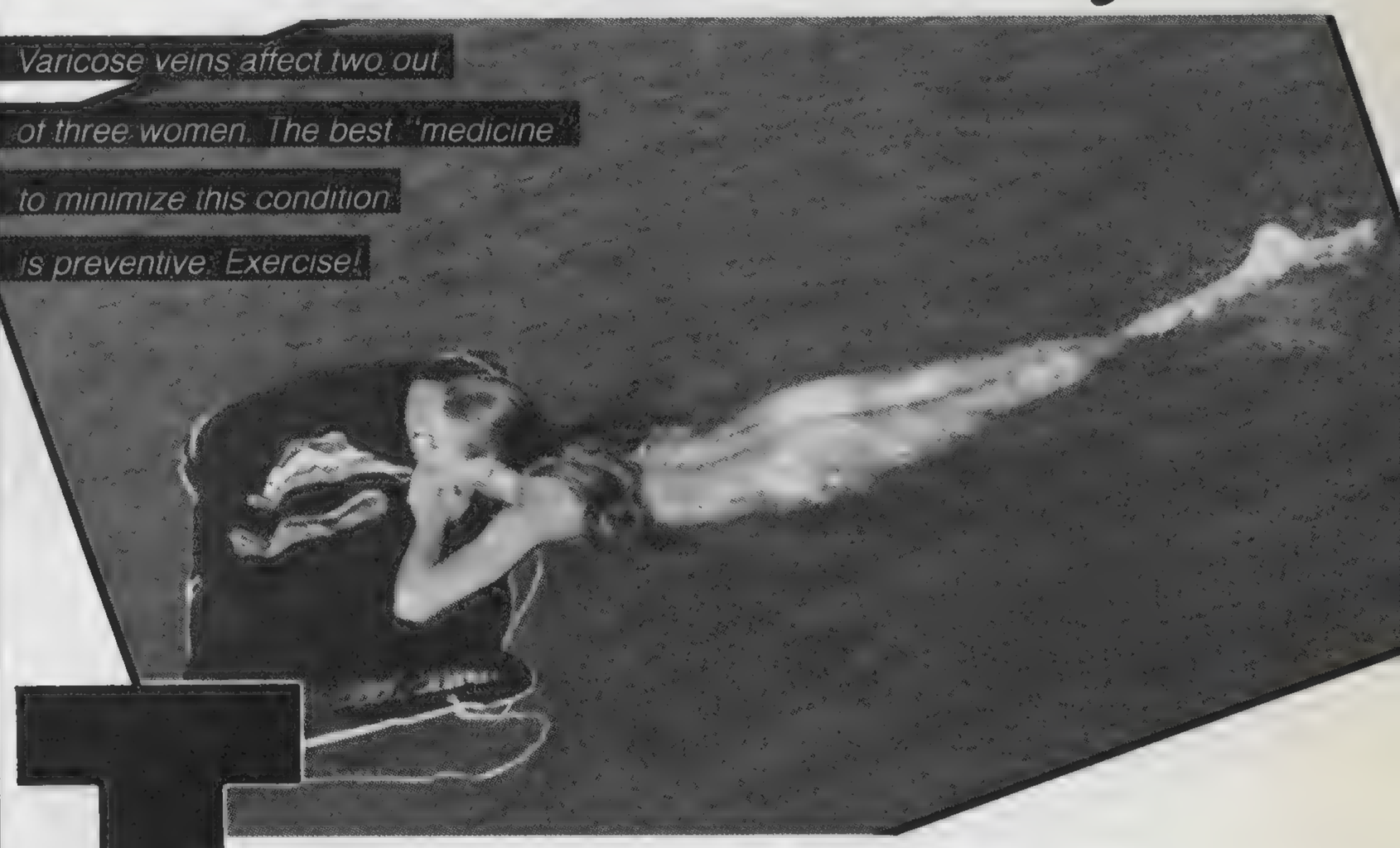
HEALTH style

YOUR LEGS: KEEP THEM MOVING!

Varicose veins affect two out of three women. The best "medicine" to minimize this condition is preventive: Exercise!



The causes of varicosities? Heredity, pregnancy, and obesity count far more than age.

The small, blue, thread-like veins that often appear on the thighs are not really varicose veins but "spiderbursts," which can be covered with make-up. If a spiderburst dilates, it can be injected with a sclerosing solution that scars veins and prevents blood flow through them. The spiderburst fades; occasionally a brown spot is left.

To help minimize varicose veins:

● Exercise—and walk—regularly. ● If you're on a lengthy plane or car trip, move around or stretch when possible. ● If you stand all day, elevate legs during breaks. ● Don't sit with legs crossed. Prop them on a stool under your desk. ● Support stockings can help. ● Important: If you have any inflammation, redness, or soreness, see a doctor; you could be suffering from another circulatory problem.

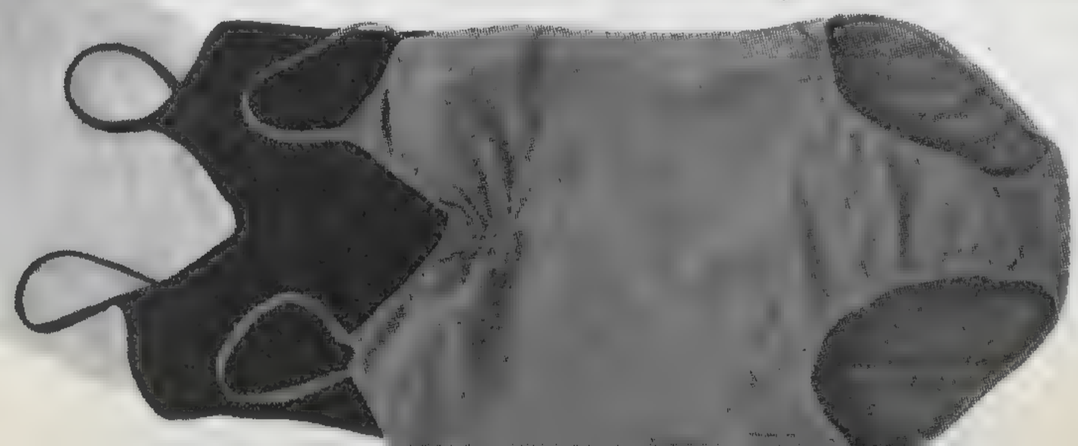
Varicose veins that are unsightly and/or painful can be treated with injections or surgery. In follow-up studies at the Mayo Clinic, Karl A. Lofgren, M.D., head of peripheral vein surgery, found that 85 percent of patients who had vein surgery maintained excellent or good results at least ten years after their operations.

Surgical vein "stripping" is the best treatment for extensive varicosities. There is currently some controversy over which veins should be removed during surgery. Some doctors say that in severe cases best results come from complete stripping. In a trend away from this view, more doctors are suggesting that, since leg veins are used in coronary by-pass surgery, it's best to leave as many veins as possible intact—in case they're needed later in life. Wait until after childbirth to have veins stripped; sometimes new varicosities appear or minor ones fade, once a baby is born.

—JANICE KAPLAN

A BONUS IN THE FITNESS QUEST

It is: all the warm-ups, sweat suits, and exercise gear in colors a coach never dreamed of. Now, Danskin's Bonnie August has added a mostly cotton tank to her leotard line. Soft, comfortable, absorbent—great for hot-weather workouts, swimming, too. In, of course, wonderful colors. Details, last pages. . . . For looking "instantly" fitter: *The Complete Bonnie August Dress Thin System,* with Ellen Count (Rawson, Wade).



SEAN EAGER

Q&A

How much salt is too much salt... update on artificial sweeteners... the right sock/sport ratio

One hears so much about avoiding salt these days. Should I cut down? Does salt present a real health problem?

Our physiological requirement for sodium is low—220 milligrams a day—but to be safe, the Food and Nutrition Board of the National Research Council recommends about one to three grams of sodium—roughly one-half teaspoon—a day. The typical American consumes more than twice that: one-third from the salt shaker, one-third from prepared food, one-third from natural sources.

To reduce sodium: "Go easy on the salt cellar," recommends Judith S. Stern, Sc.D., associate professor of nutrition, University of California at Davis. Don't add salt to "convenience" foods. High in sodium: most canned soups and vegetables, most condiments, salty-tasting foods like soy sauce, pickles; many fast foods.

"Hidden" sodium sources include cheese, cereal, bread, fresh spinach, some over-the-counter drugs (antacids, laxatives, cough preparations).

"You needn't become fixated with sodium reduction," says Dr. Stern, "unless you are genetically prone to or suffer from high blood pressure." If so, check with your physician about further reduction measures.

I am dieting and want to use a sugar substitute. What are the advantages? Possible risks?

Sugar substitutes help to cut down on caloric consumption. Saccharin, for instance, the oldest and most commonly used sugar substitute, contains no calories. The other approved sugar substitutes, sorbitol and mannitol, are really alcohol sugars. They contain the same number of calories as sugar but are not absorbed as well and, in excess, sometimes cause diarrhea.

There has been much debate in recent years about sugar substitutes. This controversy is based on tests done in the recent past in which excessive doses of saccharin fed to experimental animals were reported to cause bladder cancer. Cyclamates were banned in 1969. And this month, the two-year-old moratorium preventing the ban of saccharin expires, making possible a decision (based on ongoing research) to ban saccharin or, at least, to limit its use.

"If you are dieting, using saccharin instead of sugar satisfies your sweet tooth," says Dr. Stern. "And as long as you do not use saccharin excessively, you probably need not worry about any risks. If you are pregnant, to be safe," she adds, "you should avoid beverages containing saccharin; so, too, should young children."

"Certain people with high blood fat may also benefit from using sugar substitutes," adds Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center. But he feels more research about new artificial sweeteners is needed.

Is it true that I should wear two pairs of socks when I run or play tennis?

According to John L. Marshall, M.D., in his book, *The Sports Doctor's Fitness Book for Women*, with Heather Barbash (Delacorte): "With a bare foot there is friction between the shoe and the skin. Socks provide a cushion, giving a surface that both prevents blistering and absorbs sweat. But two pairs of socks are not a good idea unless they are very thin and stick to the skin. Usually, with two pairs, there's too much slip and not enough friction and contact between the foot and the shoe, the shoe and the ground's surface. You may not be getting the traction you need for starts, turns, cuts." ▽

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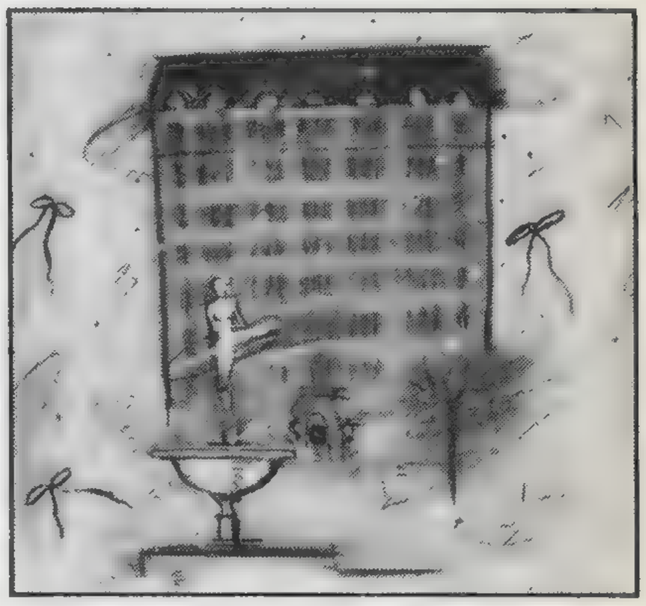

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Success test: meet your future, your self-image head-on

With each quiz you take, each blank you fill, your private psyche goes public

BY JAN GEHORSAM

Everyone around me is propelled by a private vision of success, and I look at them in wonder. They are all going to be lawyers or doctors. These college students glut the dean's list, exuding eagerness and such confidence that they appear to require only a few lessons in how to dress and mix Martinis before, *voilà,* they will have it: a gilt title tacked to an office door, glittering there forever.

Unlike the rest, I am not fired by the thought of a lifelong career, and I seem to be stricken with neurasthenia. This is a problem. For one thing, such a crippled state of mind does not bode a plentiful income; it is at odds with the wild ambitions that beset me, however ill-directed and unsuitable they may be; and it contradicts my work habits, which are compulsive.

Because I had to make up my mind and wouldn't, because I could readily dissolve into a Sybarite and shouldn't, I was swept along by the trend and deposited in an office of career planning. I was hoping for a fortune-teller but I got a kindly woman with limpid eyes and a cashmere sweater. "What do you think I should do?" I said to her as briefly as possible. She would not be rushed. "The outcome of a career search has much to do with what you initially believe about your capabilities," she said. "Your sense of self is the area we will want to explore." I looked at her gravely. She ushered me into a room, turned on all the lights except the one on the desk that I turned on, and abandoned me with three tests and three sheets of fill-in-the-blanks.

The easy questions were giveaways intended, I suppose, to assure the test-taker of her present mental stability. After answering the preliminary queries of nosy job counselors whom she has only just met, the test-taker may wonder whether she is off her rocker. Why has she willingly engendered so much self-conscious embarrassment? To distract her from undue pondering of this dilemma, the first question veritably leapt at her from off the page. Not only was it fascinating but readily comprehended. "Would you rather (1) arrive at the scene of an accident where there are hurt people? (2) watch a house burning down? or (3) stay at home?" The following question was more perplexing. "Would you rather hang Hallowe'en decorations (1) by yourself? (2) with another person (the question does not specify whether it would be at your house or mine)? or (3) with a committee?" The directions do not tell you what box to check if you do not want to hang Hallowe'en decorations at all. Fortunately, I have always wanted to, alone or in pairs, but never in groups.

The next test offered peculiar conundrums of various sorts, all to be answered with a flat yes or no. Whether I "like tall women" was a cause for concern, but whether I like tall men apparently was not, for the question was not asked. "Do I think most people are guilty of sexual misconduct?" I suppose they are, but who am I to say? So categorical an answer demands research, or at least more than one minute to think about it; but, as I was explicitly told, prolonged ratiocination is not advisable. Answer on impulse.

"Do I agree that a man who drives himself hard will succeed?" Well, yes, I think, ambition is critical, but there is no telling what fate and popular bigotry will do; and, besides, I doubt whether the white-coated engineers of these tests hold the same definition of success as I do. Cordoned off from my peers, behind a door with a sign declaring, "TESTING," I can appeal to no one for the meaning of success. If I were to fill in both "yes" and "no," the computer very possibly would retaliate, recommending that I spend my post-graduate years pasting labels on jars of gherkins.

"Do I admit that I had, in the past, deliberately hurt someone?" Well, yes; but before I confess, I must point to the extenuating circumstances: I contend that the defense has a right to make exculpatory evidence public. No, I am not yet ready to fill in the next circle. The deliberate violence: I hit him once for his offense committed six months after he hit me once when I had offended him, doing exactly the same thing, only with a member of a different sex. I need merely a couple of extra lines and a deep breath to explain it. The real question is whether I have explained it away to my victim, but thankfully, they did not ask that.

They wanted to know if I have a good appetite. They inquired if I ever sleep. Without sleep, how could I answer five hundred questions; how could I fill in the circles, equipped with a dull pencil, without drawing over the lines? They asked other questions that I would never truthfully answer to a living soul. Yet, I felt constrained to answer, being resolved to cooperate, and so I ticked off the answers one after another. And then, to my regret, I was exposed in a skein of prejudices and biases, fetishes and bad habits. Lying is unlikely to serve my purpose, which is to receive an A-1 report. No doubt the clinicians will detect any lies among the truths as they unravel my psyche dot by dot, and I will be punished.

What kind of profile of me can they possibly construct, I began to wonder as I finished the last column of dots. Isn't the picture only a sketch, if that, interrupted before it is completed? The data revealed that Lewis Carroll's Alice appeals to me, but what that isolated fact reveals about my character is a puzzle. Surely the results will be wracked with omissions. Raskolnikov lurks in my mind as prominently as Alice, but he was never flushed out from the place where he hides during this sunny afternoon in a dark room.

The final test was billed as a "psychological" one, but none of the questions rooted out my foibles, the marks of my individuality. I was never asked, "When you correct a typing error, do you promptly retype the same error?" And how can the results possibly jibe with the real world of employment quotas and underpay? Sprinkled through the test are questions about whether I would like to be a journalist, a car mechanic, a research scientist. I blithely checked them all. I would enjoy toying with nearly any occupation for a day.

"Would I be upset by putting a worm on a hook?" was the final question. I wouldn't like it but I would do it and forget about it, especially if I were hungry and the fire already white-hot. I would not think twice about the worm if the egg were beaten, the Ritz crackers crumbled, the butter melting in the pan.

"Do I like tall women, burning houses, a good night's sleep?"

But a live worm, impaled and rearing in pain, is certainly disgusting, especially when eight of them must be hooked for eight screaming fourteen-year-old girls who dread worm ooze on their nail polish. It is worse when, after all the to-do, no one catches any fish because the water currents have been violently charged with girlish shrieks. It is inarguably wretched when one tiny fish, too young to have known better, finally gets dragged ashore and the camper, in her excitement, wrenches the fish's viscera through its gaping mouth as she pulls out the hook.

Despite the negative associations, I hook worms as a matter of principle. I ordinarily oppose unnecessary squeamishness and disdain traditional feminine sillinesses, especially in the company of fourteen-year-old girls, with whom I become didactic. So, hidden in the folds of this question about fishing was a tag to an earlier statement. When I read that "I disagreed with people mostly on matters of principle," I marked "true." Now, during the worm question, if I marked "true," admitting that the hooking of worms does upset me, I would contradict myself, and there clearly is no room on the test paper for that. ▽

If you had an "accident" with your maxi pad last month, you're not alone...

Ever since I was a girl, it seems my period picked the wrong day to arrive.

Like the day I took my geometry final.

The night of my senior prom.

A job interview.

Not that I'm really complaining. But recently, on my way to my high school reunion, I could have done without my period.

The reunion was in Hadley. Quite a distance from the small New England town where I live. And wouldn't you know there was a traffic jam in Worcester. By the time I arrived, it had been a while since I left home. Then I remembered I had my period.

I raced upstairs to the powder room. I'd had an accident alright, but only my slip and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. 13 absorbent layers sounds like a lot less chance of an accident. Especially when there are 3 adhesive strips to keep the pad in place.

If you had an accident last month, you owe it to yourself to try beltless Kotex maxi pads. Because accidents shouldn't happen. That's why I switched.

Kotex® maxi and mini pads.
Because "accidents" shouldn't happen.

JEANE KIRKPATRICK

(Continued from page 187)

Critics, especially those who have read her two widely discussed articles on foreign policy in *Commentary* fear that Kirkpatrick is a rigid hardliner, willing to ignore human rights in the name of anticommunism and to use U.S. power to prop up oppressive right-wing regimes. They accuse her, as *The Christian Century* did recently, of "a failure to identify human goals as a context for realistic policymaking."

"My God, I think it matters greatly how a regime treats its own people. That's the basis for my anticommunism," Kirkpatrick replies. "My criticism of Carter's foreign policy is that it didn't work. It was designed to secure moderate democratic governments, but what it produced was the Ayatollah Khomeini and communists on the Nicaraguan junta. I'd like to have policies oriented towards the same goals that do work."

It's an amusing irony that Jeane Kirkpatrick, now in the eye of the storm of world politics, had never heard a foreign language until she was sixteen, four years after her family moved from Oklahoma to southern Illinois.

"I really think the biggest thing in my formative life was that move," Kirkpatrick says. In the seventh grade in Oklahoma, she had studied the Civil War from the perspective of the South. In Illinois, in the eighth grade, she had to relearn it from the point of view of the North. "Suddenly all of the bad guys were good guys," she says. "It was an important lesson about the influence of perspective on the perception of events."

During her childhood and adolescence, Kirkpatrick says, she was "the ideal sort of girl" who got straight A's, had a flair for theater, played the piano, and edited the school paper. But she was also a closet intellectual. When she started at nearby Stephens College, in Columbia, Missouri, Kirkpatrick at last was praised for what she'd been hiding—her brains. After two years, she transferred to Barnard College in New York and decided to major in political science. During that time, Kirkpatrick's announced ambition was to be a spinster teacher. She was also an incipient feminist who carried around a well-thumbed copy of Virginia Woolf's *A Room of One's Own.* "My attitude today, which is basically what it was at eighteen," says Kirkpatrick, "is that women really ought to be able to be free to do anything they want to do."

After acquiring an M.A. in political science at Columbia in 1950, Kirkpatrick took a job at the State Department, and her boss turned out to be the man she would marry. The romance didn't begin to blossom, however, until the next year when, bored with the State Department bureaucracy, Jeane Jordan went to France to take a fellowship and to begin her lifelong love affair with that country. Evron "Kirk" Kirkpatrick, fifteen years her senior, found himself traveling frequently to Paris and engaging his "young colleague," as he thought of her, in lively political discussion. "She was a talking partner in the beginning," Evron Kirkpatrick says, "a very smart gal, and I found that very attractive." They didn't marry, however, until 1955, when Jeane Jordan was working on a defense department contract job which fascinated her.

She was involved in analyzing data on the Chinese refugees captured in the Korean War who refused to be repatriated—essentially because the new Chinese Communist regime was relentlessly trying to "deprogram" the old society and impose the new by brainwashing.

Her anticommunism dates from that period. In college and graduate school, Kirkpatrick had been deeply shocked by the Holocaust data which had just become available; by what she saw as politics' "potential for evil." Now, studying the Chinese interviews, she found a similar potential in communism.

"I think the distinctive mark of communism in our time is that it sets a claim to the conscious and subconscious, a basic claim to the subjectivity of individuals. This is what accounts for refugee movements—the boat people, the Cubans risking sharks and drowning rather than going on living where they are."

Kirkpatrick's husband, who was a great pal of Hubert Humphrey's, led her from a purely academic vantage into party politics. He has always been her mentor and she says, "my most trusted advisor."

"Her key advisor, really," Elliot Abrams says. "When I ask her about something and we discuss it, she'll say 'Let's talk again tomorrow.' The next morning, she'll say, 'I've talked about it with Kirk and he thinks. . . .' "

The Kirkpatricks even spent their honeymoon at a political science convention. But when Jeane Kirkpatrick became a mother, politics paled considerably. Within twenty-four hours of her son's birth, Kirkpatrick decided to give up work and stay home, and she did—for nearly nine years. "I was hit very hard by the stirrings of motherhood," she says. "I had mixed feelings about getting married, getting pregnant; and then suddenly here was this incredible creature, and it was like being infatuated but it doesn't end."

Later, the family would vacation and take two sabbatical years in the South of France where the boys went to school. Today, Douglas, twenty-four, and John, twenty-two, are in law school, and Stuart, twenty-one, is in college. But during the period that Kirkpatrick calls her "intensive child-bearing years"—at one point she had three boys under the age of four at home—she continued to read widely in both literature and politics.

When Stuart went off to first grade, Kirkpatrick began to teach part-time at Trinity College. Then she plunged into study, and in 1968 at the age of forty-one, and after only two-and-a-half years, she earned her Ph.D. with a study on Peronist Argentina.

Since then, in a fury of work, Jeane Kirkpatrick has become a recognized expert on Latin America, written four books and numerous scholarly articles. She has become a fellow at the conservative American Enterprise Institute and a popular professor on the Georgetown University campus, where she teaches, among other things, a course on the influence of personality on politics—an outgrowth of her belief in personal diplomacy. "I believe in personal everything," Kirkpatrick says. "My view is that politics is people acting in political roles. I have no use, either intellectually or personally, for dehumanized conceptions."

In 1972, and again in 1976, Kirkpatrick, ever active in Democratic party politics, was disappointed by what she considered to be the drift of the party away from "its goal—the views and values of ordinary Americans." With her husband and others, she helped to found the Coalition for a Democratic Majority, a group of Democrats who espouse traditional liberal *(Continued on page 233)*

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HORCHOW

HOW I LOST . . .

(Continued from page 198)

traces of diabetes; and my electrocardiograms were declared suitable for framing. At annual checkups, I have always been told that all systems were go. Nor did excess weight prove tiring. I could work longer and more steadily than anyone I knew, and four to five hours of sleep always sufficed.

The motivation for weight loss was simply that I wanted to look a good deal better than I was able to in the clothes available for fat women. When my weight was more moderate, I took pleasure in buying clothes, although I never have considered myself really adept at or fascinated by fashion. I did long to have some of the simple and elegant classics designed by Geoffrey Beene, whose clothes I wore when I could fit into them. Clothes made for larger sized women seemed to be designed with the thought that such women want only synthetic fabrics, ugly prints, contrasting piping, and lots of intricate detailing—styles that seemed to emphasize fatness not minimize it.

Only the onset of the tent dress and a skillful, reasonably priced dressmaker rescued me from the racks of frumpy polyesters; but clothes were becoming a hassle too great to contend with. Panty stockings, bras, and petticoats were especially difficult to find since no conventional department store carried such merchandise in large sizes. I was reduced to slinking in and out of fat ladies' department stores, always stashing my purchases in the Lord & Taylor or Bonwit Teller shopping bags I had carried with me for that purpose.

Fat people are also subjected to a form of candor that can be devastating. Total strangers in places like airplanes have told me, out of the blue as it were, that it was a shame I was so fat because, as the saying goes, I had such a pretty face. Worst of all were saleswomen in the better dress departments of Fifth Avenue stores, many of whom said outright that I should be glad to find any dress that fit and that my refusal to buy something I did not like was pure and simple perversity.

"How did you let yourself get so fat?" too many people asked and seemed really not to know, as though gaining weight were difficult. As with so many other of life's conditions, the process, as described in another context by Beatrice and Sidney Webb, is "the inevitability of gradualness." It probably does not seem so horrendous to learn that I put on five or six pounds a year as I went about my steady routine of tasting, not only food in restaurants but other samplings for articles on shopping and cooking. But if the mere five pounds are not removed, by the end of ten years, fifty pounds build up—gradually but inevitably. In the twelve years during which I have concentrated on writing about food, I went from 145 to 200 pounds (and there was one awful morning when the indicator on the scale stopped dead at 203, but I have never counted that day as part of my life).

Like so many fat people, I was constantly surprised to be reminded of just how heavy I had become. Realizations came not only whenever I needed new clothes but whenever I caught sudden glimpses of myself in store windows or in other people's mirrors. Caught unaware, I could always place the face, but I often wondered if that monolithic hulk of a body could belong to me.

I also told myself that added weight kept my face young, which in a way is true. If fat keeps expanding, it smooths out wrinkles as they form. I was also absolutely sure that I could lose the weight whenever I decided to do so and that, in the meantime, I was preserving myself much the way the French preserve goose and duck confit. I thought of myself as a confit, moist and supple in a depth of fat, and I took solace in thinking of the slim filet of me that would be revealed to the world one day.

One of the other painful crosses fat people have to bear is going to lunch or dinner with really skinny friends who keep complaining of how much weight *they* have to lose. It is a tactless insult to the fat person and coming from those wearing sizes below twelve, it sounds totally ridiculous.

Once I decided things had gone too far, my course was clear. I knew I could lose weight very slowly on my job but, to stay on a diet, an early flush of quick success provides essential encouragement. The five-month leave was forthcoming and began just over a year ago.

What most people want to know from anyone who has lost a considerable amount of weight is, of course, how it was done. My answer is so simple most people do not believe me: I ate fewer calories than I burned up. I did not follow anyone's diet, not Scarsdale, nor Atkins, nor Stillman. I did not go to a spa or a milk farm, nor did I take any appetite inhibitors. I decided that quitting "cold turkey" was the only thing that made sense, and I was determined that the diet would have to work within the normal pattern of my life—at least my nonworking life.

My goal was 1000 calories a day; but I generally got up to 1200 or 1300, rarely more, and sometimes even fewer than the 1000. My strategy, if my method can even be called that, was to do the best I could minute-by-minute, bite-by-bite, meal-by-meal, day-by-day. I consulted calorie charts and used measuring cups and spoons for the sake of accuracy and stuck to foods with the lowest calorie counts.

For the most part, I ate lean fish and lots of shellfish, white meat of turkey and chicken, all of the low-carbohydrate vegetables, a few fruits, cottage and farmer cheese, a little skim milk, eggs, Finn crisp and Thomas' protein bread, and some of those big puffy rice biscuits that look and taste like Styrofoam. Tea, coffee, club soda, grapefruit and tomato juices were my beverages.

Fresh herbs grown in my garden and a few spices provided interest and savor, but oils and fats were almost totally eliminated, not because I was watching cholesterol but because they pack unacceptable wallops of calories when 1000 is the daily allotment. All cooked food was prepared without those oils and, instead, I used combinations of chopped vegetables and herbs to replace dressings, basting juices, and sauces.

I was determined not to spend lots of time fooling around with food. All preparations were simple but good; not for me the endless hours spent reproducing ersatz Continental dishes that wind up being ersatz after all. Better to save the shopping and cooking time for books, movies, walks, or doing nothing, a pastime I do not often get a chance to experience.

If, on a few occasions, I fell from grace, I did not let that bother me but got up and resumed the diet where I left off. Sudden pangs of hunger were quelled with raw vegetables, iced tea or black coffee, club soda with lemon or lime, or, in a really *(Continued on page 230)*

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HOW I LOST . . .

(Continued from page 229)

bad moment, a half round of one of those crunchy, hollow rice biscuits.

Dieting came much more easily on days when I felt thin, a condition generally induced by what I was wearing. If a skirt or dress made me feel that way, I wore it often, noticing that I ate less when I thought I looked better. Wearing an old tent that made me feel fat kept me cranky and impatient with myself and, because I did not feel I was accomplishing anything, I was more inclined to overeat. I find that is still true; and I now have given away those clothes which though still wearable belted or if taken in, make me feel fat.

A suntan also helped, again because it made me look better; but I cannot honestly say that exercise had any part in my weight loss. I did swim and walk a little but not enough to burn up an important number of calories. If anything, I moved around a lot less than when I was going about a day's work.

My strategy now that I am again eating for a living is still to do the best I can every day and at every meal. I do not finish portions, I skip alcohol unless it is especially appropriate to a particular meal, and I try to balance a fattening restaurant (French, Italian, Eastern European) with a thinning one (Japanese, seafood, Korean). If I have to do two restaurants in a single day, that is the day on which I try fish at both places, and leave desserts and meats to subsequent visits. Desserts are not my weakness anyway; and I have always been able to taste and leave sweets, barring only some of the most sublime creations. Pasta, on the other hand, is almost impossible for me to leave, *pasta interruptus* being one of my most difficult tests of willpower.

As soon as I see an extra pound on the scale, I cut back even more on eating and get rid of it; and I have also joined a health club where I swim and exercise three times a week. I walk as much as possible and, whenever I can force myself to, I climb the stairs to my third-floor office instead of taking the elevator. I know that I would have to swim to Hong Kong to work off the calories I consume at one wonderful Chinese banquet, but at least a firm body tone is developing and I feel less like overeating after exercising.

How much more weight I actually lose remains to be seen. I am humble about this limited achievement and do not kid myself into thinking that I never again could hit 200 pounds. I also am not sure how much more weight I will want to lose: I plan to take a good look at my face when another ten pounds are gone and, if wrinkles appear, or traces of sagging develop, I will stop. So far, my skin has held up and I do not have the gaunt and tired look so often accompanying weight loss; and I do not intend to press my luck. I would rather settle for a reasonable body and a face that does not need to be lifted. Nothing in life is perfect, and I see no reason to waste energy trying to become the only exception. ▽

FAT & YOU

(Continued from page 201)

the only metabolic abnormality that is actually made worse through dieting and losing weight, but it certainly helps to explain why so many of these people seem to regain pounds faster than they lost them." LPL research has also convinced some nutrition experts that for those with long-standing weight problems, maintenance diets may need to be lower in calories than for those who have only recently put on the extra pounds they lost.

Other natural substances that have recently been associated with obesity are the endorphins and the enkephalins, opium-like chemicals that circulate in our brains and intestines. Candace B. Pert, Ph.D., of the National Institute of Mental Health, discovered that obese mice have more of these substances in their systems than slim mice. Using the anti-opiate drug naltrexone (used in humans to counter heroin overdoses) she was able to retard weight gain in genetically fat mice and noted that the naltrexone also reduced the amount of natural opiates circulating in the animals' bodies.

Dr. Pert is not sure that the same body chemistry operates in humans as in laboratory animals. Lillian Recant, M.D., professor of medicine at Georgetown University and director of diabetic research at the Veterans Administration Medical Center in Washington, DC, says that there is still no definitive proof that the levels of natural opiates are higher in the bodies of chronically overweight people as they are in overweight mice and rats but this might well be the case. "It makes sense," she says. Whether or not giving anti-opiate drugs would retard or eliminate weight gain in fat people is also not known. "This would be a very difficult experiment to conduct," Dr. Recant says. "So far these drugs have only been used to counter the effects of drug overdoses and drug addiction. We simply don't know what these chemicals might do if we used them to control weight gain. They might have all kinds of unfortunate side effects."

Last fall, researchers at Boston's Beth Israel Hospital discovered yet another enzyme abnormality that may provide a clue to the reason why some obese individuals may have difficulty in losing weight. Jeffrey S. Flier, M.D., assistant professor at Harvard Medical School and chief of the Diabetes and Metabolism Service at Beth Israel Hospital, George L. Blackburn, M.D., Ph.D., associate professor at Harvard Medical School and director of the Nutrition Support Service at New England Deaconess Hospital, and Mario De Luise, M.D., a post-doctoral fellow of Beth Israel, reported that some overweight people have an enzyme abnormality in their red blood cells. Twenty-one overweight volunteers, patients in the Endocrinology Clinic at Beth Israel and the Center for Nutritional Research at Deaconess, were compared with twenty-eight normal volunteers. The overweight participants had significantly lower levels of the enzyme called APT-ase in their red cells than did the healthy volunteers. The heavier the individual studied was, the lower the level of the enzyme.

This enzyme's purpose in the human system is to transport sodium and potassium across the membranes of the body's cells, and it may be responsible for 20 to 40 percent of the body's heat energy production. A low level of the enzyme may therefore cause calories that in normal individuals would be expended as heat to be used by the bodies of obese patients to create more fat.

Did obese patients have the enzyme deficiency because of their excess weight or did the excess weight occur because of the enzyme deficiency? Dr. Flier indicated that he believed that the defect preceded the weight gain, rath-

er than the other way around. Obese participants lost an average of 18 percent of their body weight during the study, but the enzyme abnormality continued. Dr. Flier said, "It is possible that this defect predisposes these people to be overweight by causing fewer calories to be burned as heat and more stored as fat."

Is it possible to synthesize the missing enzyme and to give it to the obese patients who seem to show low levels in their systems? Potentially, yes . . . but certainly not at this time.

Metabolic problems

It has long been known that patients with a low metabolism tend to gain weight and find it difficult to lose extra pounds. Obese patients who seek advice from a physician when a low-calorie diet does not seem to work usually have a test of metabolic efficiency first. Low thyroid production, for instance, may be the cause of excess weight.

However, recent research suggests that, after an overweight patient with a normal metabolism has lost a certain amount of weight, his or her metabolism *slows down automatically.* "This is one of the reasons some obese patients hit a so-called plateau after they have lost some of their excess poundage, even if they remain on the same low-calorie diet," says Sami Hashim, M.D., professor of public health at Columbia University College of Physicians and Surgeons and director of the Division of Metabolism and associate at the Obesity Research Center at St. Luke's division of the St. Luke's/Roosevelt Hospital Center in New York City. "Of course, this can be very discouraging for the patients. Here they are, eating less than 1000 calories per day, and they don't lose an ounce." Eventually, the metabolic function returns to normal, and the patient starts losing weight again.

Incidentally, Dr. Hashim feels that anyone who has a great deal of weight to lose (sixty or more pounds is his general estimate) and who is put on a diet of less than 1000 calories per day should be under exceedingly careful medical supervision.

If a patient stays on the same plateau for a week or more, the physicians at St. Luke's will try to speed up the weight-loss process by lowering the patient's calorie level. "We don't go below 450 calories a day for more than a few days," Dr. Hashim says. "We consider such a low intake dangerous. Also, we supplement the diet of all our patients heavily not just with vitamins but also with minerals, including trace elements of minerals whose function in the body we have not yet been able to gauge."

Judith Rodin, Ph.D., professor of psychology and psychiatry at Yale University, runs a weight-loss program in New Haven. She too has noted that, once a person has lost a good deal of weight, the metabolism slows down and the weight loss stops. Her prescription under those circumstances is *exercise.* "We know that regular aerobic exercise will speed up a lagging metabolism," she says. "And we suggest to our patients that they should start their exercise program when they start their diet. If they do so, often the plateau stage can be avoided entirely. Twenty minutes a day is what I would recommend."

Dr. Rodin also has noted that some patients, for whatever reason, simply don't lose weight on the usually prescribed 1200- or even 1000-calorie diet. She does not feel that it is necessary to hospitalize such people when they go on a diet of 800 or even 700 calories, as long as they have had a very careful physical checkup before they start the diet and are monitored regularly during the course of it. "I don't believe that anything less than 600 calories can be recommended," she adds. "At this point, the metabolic rate can go so low that the diet becomes self-defeating."

High-protein, low-carbohydrate diets

Philip Felig, M.D., professor of medicine at the Yale University School of Medicine and a researcher in diabetes and metabolic diseases, also worries about potential kidney damage in patients who go on prolonged fasts or who persist in fad diets that provide a great deal of protein and a very low level of carbohydrates.

Low-carbohydrate regimens, such as the Atkins diet, the original Stillman diet, the Drinking Man's diet, and even the Scarsdale diet, which provide most of the nutrition in the form of protein, can put the patient into ketosis, releasing toxic ketones from the fats to be eliminated through the kidneys.

Dr. Felig considers ketosis a dangerously unhealthy condition that can lead to all kinds of difficulties, including kidney problems and diabetes. He believes that a well-balanced low-calorie diet is really the only safe choice.

The so-called protein-sparing diet (taking nothing but liquid or powdered protein, or even just fish and steak) can be life-threatening; it has been known to cause death from abnormal heart rhythms, as well as resulting in kidney problems, dizziness, constipation, headaches, and exceedingly bad breath. Complete starvation for longer than two or three days at a time has the same effects.

What's more, recent research studies at the University of Virginia have shown that a high-protein diet simply did not work over the long run. Rats that were fed nothing but protein foods did indeed lose weight for a while but, eventually, on the same diet, gained back more than they had orginally lost. Also, the rats suffered from drastic metabolic changes and developed all kinds of diseases, like blood sugar abnormalities. Again, rats are not people, but they are used to study the effect of diet because their systems work very much like ours where food is concerned.

The meaning of the new research

So what does all this new research mean to the overweight individual who wants to slim down? Certainly it does *not* mean that anyone who gains weight easily and loses it only with extra effort should give up. Extra pounds are not only unsightly, they can be dangerous. Obesity has been given as the contributing cause to any number of life-threatening diseases, including heart problems, hypertension, stroke, and, most recently, some forms of cancer. But a person who has always had a weight problem may find it harder to lose extra pounds than someone who is basically slim but has just recently acquired those extra pounds. And the chronically overweight persons should probably try to find out *why* they have more trouble losing weight than their fellows. At least, they should not feel guilty because those extra pounds and ounces don't come rolling off as quickly as everybody hoped.

Although exercise by itself will probably not result in perceptible weight loss, *exercise combined with diet* is more effective than diet alone. Not only might a planned exercise program help the dieter to avoid a discouraging long-term plateau state, it will also keep his or her body firm and help to redistribute weight more attractively. ▽

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PRINCE OF WALES

(Continued from page 176)

jacket, Edward put the crease into trousers. His circle of hard, smart friends—"the Marlborough House set"—led European society.

Edward's stuffy son—crowned George V in 1910—was an exception in that he did not share his father's tastes. George V, a gruff old salt, did nothing to tarnish the title of Wales and nothing to add lustre to it, either.

George V's son—later Edward VIII, then Duke of Windsor—was a very different *dauphin.* As Prince of Wales, he won the heart of the world by personifying, as Lord Annan has written, "the new age of youth and informality." Like his grandfather, he too left his mark on the trouser: cuffs. He also popularized Glen Urquhart plaid, "Oxford bags," huge ties, and tartan everything. What a star performer he was; but his life was doomed to peter out in frivolity and ignominy.

Prince Charles has certainly taken the Windsor lesson to heart. Instead of living up to that attractive—if raffish—Prince Charming, Prince Charles has done whatever he can to live him down. Indeed, it is said that an anti-Windsor bias was central to the educational program devised for Charles by his authoritarian father in conjunction with great uncle "Dickie," the late Lord Mountbatten.

Rigorous schooling at Gordonstoun (the institution run on "Outward Bound" lines that made Prince Philip the man he is) and Geelong Church of England Grammar School (Australia), three years at Cambridge under the tutelage of the formidable Lord Butler, protracted stints with the armed forces: all these brought out in Charles the qualities that Queen Victoria tried and signally failed to bring out in her son. Charles has developed an obsession with duty and responsibility.

Fortunately, Charles's squareness is counterbalanced by enormous charm and the gift of enough wit to dispel the belief that royal humor is a contradiction in terms. Wit—so conspicuously absent from his parents' lives—comes to Charles by way of the Queen Mother, whose sense of humor and irony is sharper and more irreverent than her kindly "mother of us all" image might suggest. Besides his quickness of tongue (full marks for dubbing his horsey brother-in-law Mark Phillips "Fog," because "he is thick and wet"), Charles has inherited from his grandmother a gift for comments that are comic, considerate, and succinct. Charles can imitate just about anybody.

True, the royal sense of humor is not always very sophisticated. Like the rest of his family, Charles is addicted to nursery shenanigans, especially when circumstances—the presence of an unwelcome journalist at a party, for instance—prevent him from relaxing. As butter pats and napkins fly through the air, hosts and guests have to grin and bear it and remember that horseplay can be both a safety valve and a defense mechanism.

If Charles's isolated existence has been leavened by a sense of fun, it has also been sweetened by the support and friendship of two young married women, Lady (Dale) Tryon, an attractive Australian, and the no less captivating Camilla Parker Bowles. Until the advent of Lady Diana Spencer, it was an open secret that these two friends took precedence over the succession of bun-faced debutantes with whom Charles's name was linked. The historical coincidence that Mrs. Parker Bowles is the great-granddaughter of Mrs. Keppel, who was the mistress (known as "La Favorita") of Charles's great-great grandfather Edward VII, is no justification for crediting Charles with an Edwardian penchant for *maîtresses en titre.* He is—his word, again—too square.

No, given his sense of duty, Charles is decidedly not a swinger. It is safe to say that, after their marriage, the Prince and Princess of Wales will adorn the London scene rather than hold sway over it. There will be no "Marlborough House set," no drifting with the rich from one great house to another, no gorging at Biarritz, purging at Baden-Baden.

By the same token, there will be no sartorial revelations. The trouser has nothing to fear from this Prince of Wales. On the contrary, if his supremely conventional, impeccably valeted clothes are any guide, the only fashion that Charles will ever set is the gentlemanly one of dressing as much like his father as possible. A Mod prince? Perish the thought. In the best tradition of the English aristocracy, Charles's style is to have no style except an inner one. ▽

Photographs on pages 176-177 by: Jim Edwards/GAMMA. Peter Grugeon/CAMERA PRESS, Tim Graham/SYGMA, Anwar Hussein/SYGMA, Tim Graham/CAMERA PRESS, Art Seitz/GAMMA, Serge Lemoine/SYGMA. Photographs on pages 178-179 by: Anwar Hussein/SYGMA, Ray Craybourne/CAMERA PRESS, Tim Graham/CAMERA PRESS, Peter Jordan/GAMMA, Frank Spooner/GAMMA.

PRINCE CHARLES

(Continued from page 178)

appealing, notion to a girl in Bermudas.

All things considered, she decided that day, she'd like to be Queen of England.

To a truly American child, this decision made a lot of sense—to her and, she later found, to half her Brownie troop. Not un-American, unliberated, or even unrealistic: those words, fortunately, were still to be taught her by grumpy writers of newspaper opinion. As career goals went, she felt, Prince Charles was a fairly modest career. She wasn't royal, but that hadn't mattered much in a sorghum field; as for a reputed—unlikely—anti-American prejudice in court circles, well, a Baltimorian named Wallis Simpson, she heard, had almost gotten around this. At eight, she possessed the talents of the right age—close to Charles's, sex—female, and Protestantism. She'd never been divorced.

Getting from Wahoo, Nebraska—the outskirts of Wahoo, actually: Wahoo, Nebraska didn't believe in suburbs—to Buckingham Palace was a bit of a chore; but the job waiting for her there—Queen—was an awfully good one: nice offices, great title, good salary. Better than the President's job, there were no annoying elections to suffer through regularly. No one asked the Queen's opinions. It was, the girl decided, a very good ambition. Her parents were happy: she had a goal. They thought, of course, that she could do better.

Years passed, as they do; and the girl became pretty well acquainted with Prince Charles through the media. She read books about his birth—and it was magic: when beacons had been lit on the hills in Wales and fine British composers had been commissioned to write him lullabies. She liked the Prince a lot when she saw photographs of him going off—like a real boy—to school in Scotland; she liked him more when she saw he obviously wasn't too pleased about it. She liked him best when he looked unutterably bored, on a White House visit, with Tricia Nixon.

He sambaed in a dinner jacket and held up well in an Indian headdress; he jumped out of planes and sat on a trashcan onstage in Cambridge, England. He even wrote a fairy tale for his younger brothers: It was about an old man of Lochnagar who wore tartan knickerbockers and lived on grouse paté, which she thought charming. As a girl's sexual fantasies went, the young Charles was something of a tea cozy. As an adult, he got downright Princely.

The Prince played polo, and he fell off his horse occasionally, which proved he had common leanings. He was a family man who stood up for his ancestor George III: some people said that King was crazy but the Prince politely replied, not in my family.

When he was an adult, the Prince's ears receded; he acquired real dash, a perpetual tan, the girl noted, and many girl friends. She planned a trip to England and many appearances to tell Johnny Carson all about it.

But then, well, something happened; the Prince said he'd really rather have an Englishwoman, thank you.

And the girl? Well, by then she was much too liberated to care about such nonsense—as were, of course, the rest of her Brownie troop.

But they all sort of wished he'd invited them to the wedding. ▽

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JEANE KIRKPATRICK

(Continued from page 228)

views on social issues but are hardliners on foreign policy. In time, she and her husband were dubbed as "neocons," that now select network of conservative Democrats who came together out of a concern for what they perceived to be the decline of American power in the world and who publish many of their opinions in Norman Podhoretz's magazine *Commentary.* After reading Kirkpatrick's "Dictatorships and Double Standards" in *Commentary,* Ronald Reagan, a few months away from declaring for the Presidency, sent Kirkpatrick a long fan letter and asked if they could meet.

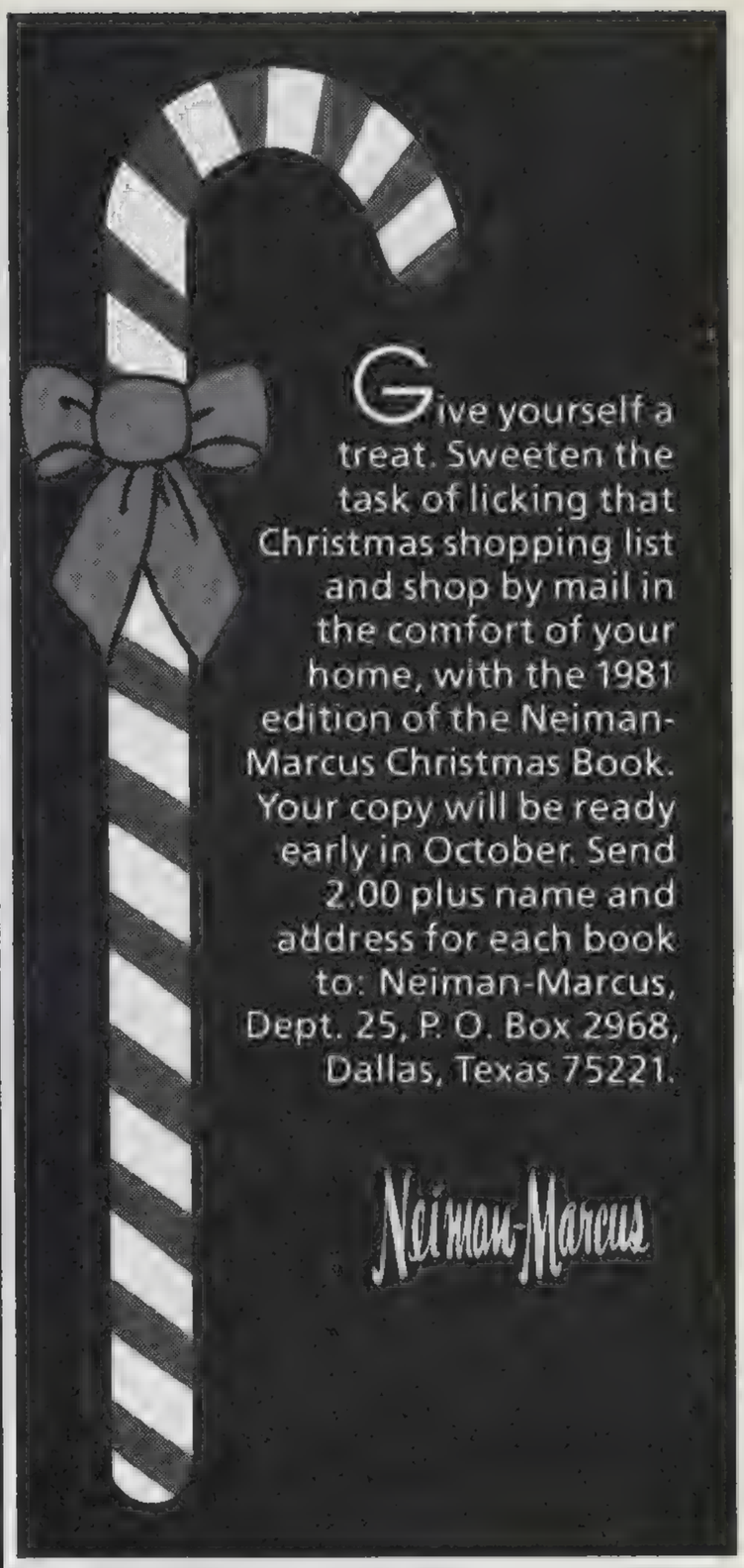
Kirkpatrick could not have been more surprised. She was not even planning to publish the article until her husband convinced her it was important. "I hate having unacceptable and unfashionable views of the world," Kirkpatrick says. "I thought the sky was going to fall on me." The controversial article argued that Jimmy Carter's "self-abasing" policies "had hastened the victory of even more repressive dictatorships" in Nicaragua and Iran; and it criticized our abandonment of "friendly autocracies" for alignment with the forces of change, no matter what their ties to the Soviets might be.

Reagan's timing was impeccable. Shortly after receiving his letter, Kirkpatrick and other Democratic critics of Carter's foreign policy had a traumatic meeting with Jimmy Carter, after which she felt absolved of supporting Carter for reelection. "He didn't listen," Kirkpatrick says. "When I met Reagan, on the other hand, he listened very carefully, asked questions, and was very open."

Kirkpatrick's first order of business at the U.N. is overseeing a complete reorientation of American foreign policy. "I think for a long time we have not behaved as though foreign policy ought to pursue the national interest. We should once again accept the legitimate, acceptable, appropriate goal of U.S. foreign policy to be the defense of a civilized conception of the American national interest."

That is a tall order, considering much of the Third World-dominated U.N. today is essentially hostile to her views. Characteristically, Kirkpatrick remains undaunted. Right now, there is a bureaucracy to organize—she's never managed a bureaucracy before. And, also, as she demonstrated with the ill-fated meeting with the South African military officers, the whole world of diplomacy is completely new to her. Kirkpatrick's two *Commentary* articles have been widely read at the U.N., however; and, in the words of one ambassador, "She at least gets high marks for being a woman capable of reasoning."

"She complains about her schedule," says her husband. "But I told her, 'Nonsense. You've never looked better. You're thriving.'" And so she is. But this day has been a long one, and close to 8:30 P.M. on a Friday night, Madame Ambassador scoops up some Reagan jelly beans she keeps in her office and, accompanied by two male aides, races to catch the last air shuttle back to Washington. Stepping off the elevator at the U.S. Mission, Jeane Kirkpatrick clutches the French magazine *Madame Figaro,* which has an article about her that says, "*Cette femme est 'l'homme de fer' de Ronald Reagan*"—"This woman is Ronald Reagan's iron man." ▽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LITTLE GREY HOUSE

(Continued from page 185)

do so well, so magically wherever they live, is to civilize those transitions. When they decided to move their base from New York to the West Coast—where Joel could concentrate on the film and TV aspects of his career—they wanted a place to live that would give them maximum freedom for their work, with all the comforts—but not the burdens—of home. A home for a very close, volatile family that includes their sixteen-year-old son, Jim; their twenty-one-year-old actress daughter, Jennifer, who visits; plus two Abyssinian cats, plus Rufus, "a cat from central casting," as Jo calls him; and China, a Shih Tzu dog.

About the house they found, "Roman-tech" (as in romantic) is how Joel characterizes its style, in a quiet residential neighborhood that is "very Middle American in the best sense," Joel says, the house is very spare—like living on a ship. But, for its size—it has an amazing sense of space. "There is something very liberating about not having the responsibility of an enormous load of things at this time when we have other things to think about."

Architectural shapes are very important here, and one of the most dramatic is the loft—the combination study/office designed for Joel by West Coast architect Franklin Israel, that doubles as a guest room, or a bedroom for Jennifer when she's home. Like the prow of a ship, the loft curves out over the dining end of the living room, makes maximum use of space with its built-in bed, built-in storage—everything shipshape. It was also one of the benefits of the fire that destroyed the inside of the house soon after the Greys moved in. "In this house," Joel explains, "every plan went awry—and everything turned out better than we'd planned. It's not perfect, but it's just right."

The furnishings are a blend of "throwaways," things the Greys had in storage for a house on Nantucket they hope to have some day—plus objects with very personal associations and attachments. "We bought a lot of second-hand furniture—and some of it, like the dining-room chairs, we brought right home with us." Those were covered in white canvas that a friend, New York painter Paul Fortune, painted to look like pony skin. The result: a witty way of personalizing ordinary objects.

In the living room, a Rose Cumming floral chintz started things off. It is used to cover an upholstered rocker and for throw pillows. Then came the curtain fabric from the California Drop Cloth Company, hand-painted with oversized banana leaves that are first cousins to the leaves in the Cumming fabric. Another Grey ploy: moving some outdoor furniture indoors, where canvas coverings look as good against the bleached wooden floors of the living room as they do on the sun-drenched front patio. The dining table, too, reflects this imaginative blend of expensive and inexpensive objects, put together with a joyous hand. All the colored pottery comes from the Woolworth's in Silver Lake (a section of Los Angeles)—"$49 for fifty pieces. We use it with our Christofle silver."

Whenever they can, Jo and Joel travel, and Joel is on tour a lot these days, too. "I like meeting new people, discovering things. I go to museums, watch educational TV in my hotel room. But I also like coming home—I like the closeness, the intimacy of the family." ▽

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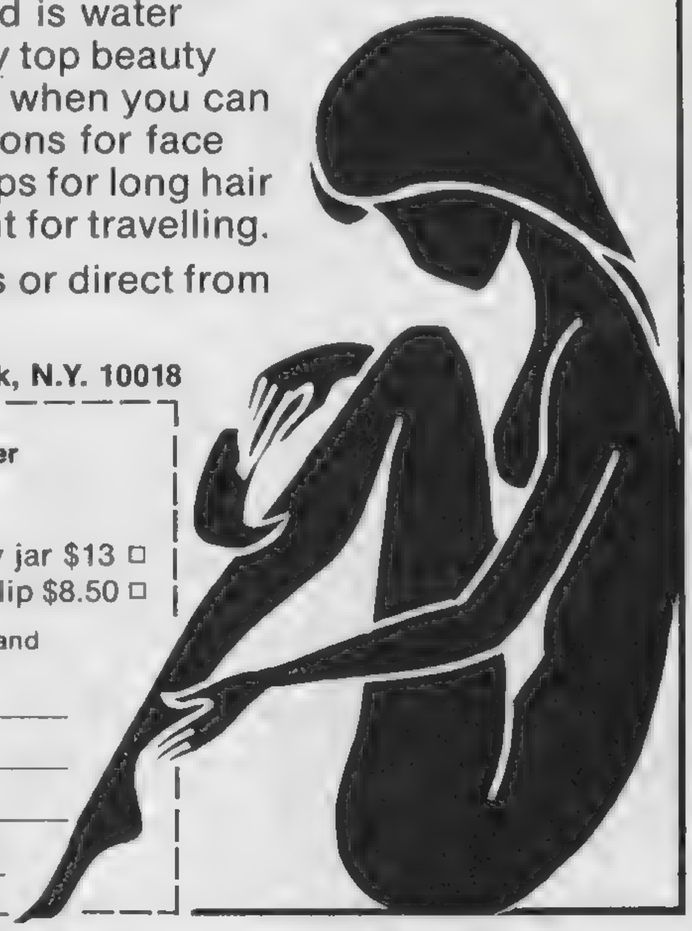

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WHAT'S ROMANTIC NOW

(Continued from page 175)

amused odalisques . . . Ingres's plump women lolling around the zenana pool, living the life of the flesh . . . protected, oiled, scented, shadowed. . . . So relaxing. Forget spas. I want a vacation in a harem.

How do the fantasies square with reality? They don't. What are they telling us? If the fantasy is of being wooed, transformed, swept away, seized, coddled, the message is that we were raised to have a taste for passivity. Women learn that our worth is determined by being chosen (as opposed to choosing), to decide what we want from what we're offered. These were well-intended, if not ultimately useful, lessons in contentment and in self-protection.

To fantasize that all will be taken care of, that you will be taken care of, is to return to the coziness of infancy. I am surprised still and often by what is involved in the business of trying to live a life. It is just not what I thought being a grown-up woman would be. It's more singular; it requires more hardiness than I imagined. If women dream of passing responsibility for their lives onto men, it's no mystery: being taken care of is being loved.

Effort, then, for a woman, seems unromantic. But, says a man I know—let's call him "D."—romantic is really only generosity. When he proposed to L., he sent her four dozen roses, booked her for an evening at The Rainbow Room, swung her out on the dance floor, and then popped the question. "This man just asked me to marry him," L. was compelled to announce to a nearby stranger. D. could have said "So, how about it?" over coffee that morning, but instead, he made things nice; he made a little magic. What could be seen as romantic now, is making magic rather than waiting for it.

Separating and meeting again are still romantic. Long-distance relationships tend to be less romantic than practical. The avant-garde in coupleship is suggesting that if you must live in the same town, get separate apartments and live together on weekends. Watch for the return of separate bedrooms.

These arrangements may be a reaction to the new ideal of the romantic marriage—the marriage of best friends. Seemingly the desideratum for the era of sexual equality, the marriage of best friends asks the husband to "share" everything with the wife, and vice versa. No, not everything: it is more acceptable now to keep your money separate than to refuse to pool your *feelings.*

To want to *talk* to your mate is romantic. To call your mate for lunch—to wish to see him/her even in the middle of the day—is romantic (if you've been together less than eighteen months, it's romantic but not heroic). The two most desired men on the popular front now are Phil Donahue and Alan Alda. True, they are attractive men, but their real appeal is that unlike Don Juans who boast they *love* women, these two seem to *like* women. They seem to like to *talk* to women.

The marriage of best friends—what could be more different from the ideal of silly old romance, where the two of you lived in basically separate, different, and unequal worlds? The new ideal is of a comforting sameness, a mutual identification, empathy flowing. The two rushing to each other with good news, small wounds, big and little decisions. Marketing together, cleaning together, breaking the routine—tra-la—with laughter and lovemaking.

It's not a bad ideal. It's partly a classical ideal, I discover—Aristotle allegedly defined love as the intensification of friendship. I would not be at all surprised if at least one out of every 1700 couples could actually fulfill the ideal without going crazy. For the other 1699, though, there are two sticky points. One is, given the different way women and men are raised, what each wants in a "best friend" will probably not match up. Two, friendship is not being asked to *substitute* for passion, community, family, etc; it is joining the demands made on The Couple.

What is held as romantic now, in short, is for one person to be everything to the other. The real ideal, then, must be the mother-infant relationship; the original romance.

Those of us who are not wanting too much from romance are wanting too little. Psychologist Mildred Newman told Vogue's symposium (June 1981) that the women in her practice "seduce their husbands into believing that they—the wives—don't need anything. And as you know, we all need everything."

If romantic has something to do with hoping and wanting, here we have the new anti-romantic. It's fear of the romantic. It feels like brisk, tough, Kate Hepburnish self-sufficiency, but it's a form of cynicism, which is a form of cowardice—the idealist's cowardice. Instead of hoping, you strangle hope, hoping to avoid disappointment. Instead of loosing the anchor of perspective—which romantics tend to do a lot of—you flatten yourself under the anchor, feeling safest there.

In romantic times, the cynic's voice is refreshing, the squeeze of lemon in the middle of goo. In unromantic times, like these, the cynic's voice is only unimaginative, repetitive. The cynic owes it to herself and others to have a little more fun. Romance, people are saying now, is being playful. A revised and updated romantic attitude would resist cynicism as a lie, a transparently self-manipulating device. It would allow for hoping and wanting as well as thinking (it must be possible to grow up). The vague longings of old romanticism can be dissected into information: What is wanted, what is essential? What is disappointing but tolerable? What would be nice but you can find it elsewhere? Where? What is the purpose of the couple—this couple, now: to define—to name—is the oldest power.

In a time veering towards classicism, it is permitted to think about reasons for loving. The idea that "love" is a hurricane that tosses you about like a rag doll seems an undeveloped idea. It seems irresponsible to accept being tossed up and down like a rag doll. Impulse is not all. De Rougement, to return to him for an *envoie,* distinguishes between being in love, which is a state, and loving, which is an action. You can't promise to remain in "a state of sentiment," he says, but you can promise how you will choose to act.

This is high morality, and it sounds very romantic to me—very difficult, idealistic, passionate. As for a reason for loving, the Czechoslovakian scholar Jaroslav Pelikan, speaking in *The New Yorker,* offers, "I love my wife for what she is, but the love by which I love her and by which she loves me is the love that, Dante says at the end of the *Comedy,* moves the sun and all the other stars and is the heart of God." That's the most romantic thing I've ever heard. ▽

CHANGES/CHOICES

(Continued from page 169)

safe temperature for longer-lasting curls without resulting hair damage.

With all these new sophisticated products available, you have plenty of help today, not only in caring for your hair but in actively improving its texture, its color . . . and so you could say the salon is being used for "check-ups," rather than "overhauls."

Look for more and more "no appointment necessary" salons, where you can zip in and out for a haircut and/or conditioning treatment in less than an hour—in the way a man visits his barber. Seligman & Latz, one of the earliest big hairdressing chains, recently introduced this system into many of their department-store salons (at Saks Fifth Avenue and Macy's). Chairman John S. Kubie says, "We offer it as a less expensive service, using young new stylists, and it works very well."

Look, too, for more and more "hair make-overs"—now taking place at cosmetics counters where hair-care products are sold, demonstrating "instant" changes (and improvements) in the same way that "before-and-after" makeups do.

Although "hair independence" can now be a reality, there are and always will be subtle seasonal changes, which some feel bound to follow and which necessitate a trip to the salon to find the "latest look." Right now, women are looking for volume as the achievable bridge between the pretty tousled heads many stylists are creating for models and a more controlled look of hair.

"There's no doubt that no matter what the finished look, women are beginning to ask for volume . . . perhaps that's why one hears teasing is on the way back," says Kenneth, the best-known name in U.S. hairdressing.

"Teasing" has been a shunned word for years and for good reason. In the wrong hands with the wrong equipment, teasing causes hair damage—breakage or split ends at the least. (More on backcombing, pages 166-169.)

Marc Pipino of the Pipino-Buccheri salon in New York says, "Volume is a word that can be misinterpreted, for there's no going back to the 'larger-than-life' heads of the past. Now, volume is a way of adding versatility to a style—straight hair needs it on the crown and top, whereas curly hair should have volume throughout. It can be achieved with cutting or by thinning the hair in certain places, or by retexturing with a light body perm.

"Today, a woman wants a low-maintenance style that offers versatility, so *she can look a different way after work.* This has led to the haircut that's a hairstyle."

It's estimated that half of all women who use body perms today are seeking "style support," *not* curls or waves—made possible because of vastly improved perm formulations.

Zotos International, the largest permanent-wave manufacturers in the world, have recently introduced Gentle Persuasion, a perming method they consider moves the whole perming industry forward in a big way. A super *conditioning* perm, it sets out to condition from the beginning and not just to protect hair from chemical damage. Acid balanced and non-ammoniac, it can't overprocess, works as well on normal as on tinted hair and, Zotos stresses, is particularly suited for the volume and "soft" control needed in today's styles.

Now, even naturally curly hair can be boosted by perms, either the home or professional variety, because they add that sought-after element of control.

Today, many hair salons across the country subscribe to responsible, informative training programs on videotape. Garren of The Plaza says, "Our first tapes contain Glemby's basic 'how-tos' of precision cutting, styling, and so forth. Twice a year, we update to illustrate the latest hair fashion trends."

Sebastian's educational division also sends out instructional tapes in four languages—English, French, Japanese, and Spanish—to about three thousand salons around the world. The tapes teach every aspect of hairdressing, as well as makeup application. Explicitly described demonstrations show how to get a variety of effects from the Sebastian line of Cellophane Colors, which are blends of certified food, drug, and cosmetic-grade colors and contain no peroxide. Extremely natural-looking, Cellophane Colors epitomize the vast changes that have come about and are continuing to happen in hair coloring.

Hairstylists are beginning to view hair color as "makeup for the hair" in the most literal sense, using a wide variety of "in and out" temporary colorings . . . from the naturals—rhubarb, walnut leaves, iodine stains, food colorings, and basic henna—to today's innovative chemical marvels, like the "fanci-full" colors made by Roux, now a division of Revlon, that uses its experienced color "antenna" when introducing new colors into the range.

Rinsed into freshly shampooed hair, the rinse doesn't only add color, it acts as a setting agent *and* conditioner. Most important, the color can be shampooed out the next day and a new color rinsed in, without harming the hair.

At a recent meeting of the Clairol Presidential Haircolorist's Council, the twelve newly elected members—all leading hairdressers from across the country—agreed there is now a more realistic attitude toward hair color, on the part of both consumer and manufacturer.

"In the 'sixties, manufacturers were almost in a 'blond race' to see who could produce the product that would bleach hair fastest," said Bill Palmer, who owns a salon carrying his name in Beverly Hills, California. "This was to the detriment of hair coloring in general and led to an avalanche of overbleached heads."

Jack Shor, vice president, public relations of Clairol, pointed out, "At the same time, a new emphasis on hair health was beginning to sweep the country." This obviously clashed with overblonding—and with the Food and Drug Administration's searchlight on the haircoloring industry in the 'seventies, women started to avoid drastic color changes, opting instead for softer, more natural shades.

With new improved formulations has come a new emphasis on color education, leading to what the Council members call a more "chemically sophisticated" colorist as well as an artistic one. The Council members now believe there's a noticeable trend of women wanting to be "blond" again. Of the thirty million women currently coloring their hair, some fourteen million color their hair blond, with eight million going blond overall and six million with frosting or another special effect.

As Richard Hudavoni of the Rocco Altobelli salon in St. Paul, Minnesota, expresses it, "We frost in blond, comb it in to accent the hair, which makes it look as if it's been in the sun. We 'caramelize' with a caramel-colored vegetable extract and often work out a new cut and color together."

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Just as the Clairol Council members find increasing demand for the "natural blond" look, so does Hans at the Elizabeth Arden Salon in New York, where many customers now choose to go blond over several months—"through a highlighting route, that is so gradual, onlookers are sometimes not even aware a complete color change has been made."

What about hair color for the black woman? Barbara Marshall of the Hair Station Unlimited in Houston, Texas, explains, "First, a black woman's hair tends to be very fragile—it usually has less tensile strength than Caucasian hair, so a conditioning program *has* to be put in effect before any coloring starts. Then, because a black woman's skin tone can vary so much, haircolor usually has to be carefully—and professionally—mixed; one reason professional help is necessary when a black woman colors her hair for the first time."

To solve many of these problems L'Oréal, the world's largest producer of haircolor, last year formulated, especially for black women, a haircolor line with a patented built-in conditioner, The Look of Radiance.

The future of color? All the experts think it's unlimited ". . . with special effects being introduced, such as "temporary color at the hairline to emphasize a new eye shadow"—this from Gloria di Sanza of La Marick Beauty System in Charlotte, North Carolina.

And in styling? "More and more emphasis on hair that can go from the tennis court to dinner," says Jim Hooker of the Hair Care Center in Birmingham, Alabama, "which will probably mean for the majority a kind of 'base' perm that can easily be 'set' with the fingers, providing, hair is cut well to begin with." ▽

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FASHION INFORMATION

Page 102: *Cover details:* Ralph Lauren. Saks Fifth Avenue; Polo/Ralph Lauren Shop, Washington, DC; Ralph Lauren/Polo Shop, Coconut Grove FL; Hurlingham's, Louisville KY; Garys & Company, Marina Del Rey CA. Earrings, at Bloomingdale's; La Boca, Denver; Silver Man Gallery West, Los Angeles. **Page 135:** *Left:* Mid-Sept. at Elizabeth Arden Salons; Nan Duskin; Kaufmann's; Swanson's on the Plaza; Esther Wolf. Belt, Debare Saunders for Oscar de la Renta. . . . *Right:* Silk blouse (Lafitte.) Outfit, Sept. at Altman's; Jacobson's; Balliet's; Frost Bros. Belt, Geoffrey Beene for Jewelcase. **Page 137:** Oscar de la Renta wool jacket. lace blouse, cotton/rayon skirt. . . . Bill Blass silk chiffon blouse, silk taffeta skirt. . . . Geoffrey Beene silk/metallic dress. Wool/alpaca coat (Agnona). . . . Ralph Lauren silk georgette jacket. Silk crêpe de Chine pants. . . . Oscar de la Renta. Turnout, rayon velvet. . . . Mary McFadden Lurex sweater (about $600), silk-lined pants (about $1240). Oct. at Martha; Nan Duskin; Camille, Coconut Grove FL; Balliet's; John Freeman, Tyler TX; Neusteters. Earrings, Mary McFadden. Bonwit Teller NYC; Chicago. . . . Calvin Klein silk/polyester top (about $380), pants (about $350). Oct. at Lord & Taylor; Lazarus, Columbus OH; Esther Wolf; May D & F; Frederick & Nelson. Earrings and necklace, Robert Lee Morris at Artwear, NYC. Calvin Klein belt. Bloomingdale's, NYC; Marshall Field's. **Page 138:** Geoffrey Beene mohair blend coat. Turnout Sept., Saks Fifth Avenue; Nan Duskin; Sara Fredericks, Palm Beach; Sandy Austin, Lafayette LA; The Room at Simpsons, Canada. One-of-a-kind necklace by Arthur Koby. Collection at Saks Fifth Avenue. . . . Oscar de la Renta jacket and skirt fabric, Anglo Merino extra fine wool. Outfit, late Sept., Saks Fifth Avenue; Garfinckel's; Kane's, Chicago; Balliet's. Earrings, Debare Saunders for Laguna. Calvin Klein wool covert coat. . . . Halston Sportswear wool twill suit. . . . Perry Ellis wool jacket and skirt. . . . Geoffrey Beene camel hair coat. Wool gabardine pants. Silk chiffon blouse. . . . Halston Sportswear silk blouse. **Page 141:** Oscar de la Renta. Jasco wool jersey. **Page 142:** *Left:* Calvin Klein dress, about $1200. Sept., Lord & Taylor,NYC; John Wanamaker; Rich's; Marshall Field's; May D&F. Earrings and belt, Robert Lee Morris at Artwear. Necklace, Robert Lee Morris. Saks Fifth Avenue. Boots, see information page 151. . . . *Center:* Halston Sportswear. Jasco wool jersey. . . . Beene Bag. Wool twill (Anglo). . . . *Right:* Ralph Lauren jacket (about $690), blouse (about $118), and skirt (about $298). Late July at Henri Bendel; Polo/Ralph Lauren, Atlanta; Neiman-Marcus. **Page 143:** Turnout, Ralph Lauren. See information page 142. **Pages 144-145:** Wool challis blouse. Acrylic/wool/polyester/viscose jacket. Bracelets, Ken Begun. Saks Fifth Avenue; I. Magnin. One-of-a-kind belt, Alex & Lee. Saks Fifth Avenue, NYC; Frost Bros.; Amen Wardy, Newport Beach CA. Socks, Electric Sok!. Altman's. Shoes, Joan Helpern. Bloomingdale's; Shillito's; Ann Taylor, Beverly Hills. **Page 146:** Cotton jacket. Earrings and necklace (used as belt) DeBare Saunders for Laguna Pearl. Little Lanes, Ontario, Canada. **Page 148:** One-of-a-kind-belt by Polo/Ralph Lauren Leathergoods. Tanino Crisci boots. Delman at Bergdorf Goodman; Neiman-Marcus. **Page 149:** Geoffrey Beene also at Dayton's. One-of-a-kind necklace, Arthur Koby. Collection at Bloomingdale's Cul-de-Sac. Socks, Electric Sok! Altman's. Walter Steiger shoes. Henri Bendel. **Page 150.** Wool pant. Belt buckle, Polo/Ralph Lauren Leathergoods. Aris gloves. Shoes, Tanino Crisci. Stanley Korshak. **Page 151:** Wool/angora Serape. Earrings, Robert Lee Morris at Artwear, NYC. Cuff, Bonwillum. Nordstrom. Calvin Klein gloves. Boots, Guido Pasquali. Delman at Bergdorf Goodman; Ultimo, Chicago; Lina Lee, Beverly Hills; Chez Catherine, Canada. **Page 152:** Earrings, Isaac Manevitz for Ben-Amun. Gloves, Bill Blass for Grandoe. Manolo Blahnik boots. **Page 153:** Calvin Klein also at Montaldo's; O'Neils, Earrings, Bonwillum. Nordstrom. Calvin Klein Scarves. Bloomingdale's; Hudson's. Calvin Klein Belt. Ann Taylor, NYC; Neiman-Marcus. Bracelet, Robert Lee Morris at Artwear, NYC. Calvin Klein Gloves. Bloomingdale's. Boots, Guido Pasquali. See information page 151. **Page 154:** Ralph Lauren silk blend velvet dress. Belt, Polo/Ralph Lauren Leathergoods. Boots, Tanino Crisci. Barney's, NYC; Giorgio, Beverly Hills. **Page 155:** Cotton vest. One-of-a-kind necklace, the Arthur Koby Collection at Saks Fifth Avenue, NYC. Bracelets, Boutique Fabrice. Middle bracelet late July at Macy's Herald Square. The Yellow Door, Deal NJ. Other bracelets at Saks Fifth Avenue; Woolf Brothers; Balliet's. Socks, Electric Sok! Bergdorf Goodman. Shoes, Geoffrey Beene. **Page 156:** Christian Dior's Italien Rose, Golden Ochre, and Golden Bronze eye shadows; Spice powder blush; and Glowing Embers lipstick with Naturel lip gloss. **Page 158:** Necklace at Emanuel Ungaro Boutiques New York, Palm Beach, Bal Harbour, Houston. **Page 159:** Necklace, Boutique Fabrice. Christian Dior's Icy Pink and Violet eye shadows; Baby Rose Rouge Pompon blush; and Simply Pink lipstick. **Pages 160-161:** *Inset:* Earrings, Robert Lee Morris at Artwear, NYC. Bracelets, Gianfranco Ferré, Paris. . . . *Large photo:* Gianfranco Ferré wool/angora/nylon jersey and viscose tunic. Earrings, Sabbadini at Satsky & Co., Millburn NJ. Bracelets, Gianfranco Ferré. . . . Elizabeth Arden's Sweet Dream Mauve and Dream Mist eye shadows; Mauve Dreams powder blush; and Coral Wishes Lipcreme. **Page 162:** Bill Blass silk blouse. Ken Begun earrings. Bergdorf Goodman; I. Magnin. . . . *Large photo:* Estée Lauder's Silvered Lilac and Silvered Wine eye shadows; Apricot Sun blusher; and French Geranium lipstick. **Page 163:** Wool/silk blouse. **Pages 166-167:** *Above left:* Geoffrey Beene wool mohair (Franetta) jacket and challis (Liberty of London) blouse. Halston gloves. . . . *Below left:* Beene Bag silk/wool/acrylic dress (Franetta) and vest. . . . *Right:* Shirt and wool muffler, British Khaki by Robert Lighton. Muffler at Steve, Soho, NYC; Nan Duskin; Suchie & Pearl's Little Shop, Birmingham MI. **Page 168:** *Above left:* Perry Ellis cashmere jacket. *Below right:* Valentino silk blouse. Earrings, Barry Kieselstein-Cord. Henri Bendel. **Page 169:** *Above:* Calvin Klein wool challis dress. **Pages 170-171:** *Inset:* Wool jersey, Fabricland. Earrings, Mark Spirito. Necklace, Boutique Fabrice. Bloomingdale's Cul-de-Sac. Danskin tights. Chloé shoes. Bloomingdale's; Neiman-Marcus. . . . *Large photo:* Earrings, Denise Carbonell. Henri Bendel. Aris gloves. Handbag, Hunting World, NYC. Christian Dior Legwear. Chloé shoes, see above. **Page 172:** *Inset:* Andrea Pfister scarf. Ruza for Elegant bag. . . . *Large photo:* Cathy and Marsha for Catherine Stein earrings. Henri Bendel. Andrea Pfister handbag. Saks Fifth Avenue, NYC (shoe dept.); Neiman-Marcus; Lina Lee, Beverly Hills. Belgian Shoes, NYC. **Page 173:** *Above:* Necklace by Robert Lee Morris at Artwear, NYC. Calvin Klein Belt at Bergdorf Goodman; Marshall Field's. *Below:* Shawl, British Khaki by Robert Lighton. Ted Muehling bracelets. **Pages 190-191:** Boutique Fabrice earrings. Bloomingdale's Cul-de-Sac. Belt and lamé tights, Krizia. Andrea Pfister shoes. Men's clothes, these eight pages: Tuxedo suits, Jean-Jacques. Shirts, bow ties, cuff links, and socks by Charvet. Shoes, Unic. **Page 192:** All accessories, Valentino. **Page 193:** Wool jacket and skirt. Jewelry by Yves Saint Laurent. **Pages 194-195:** *Left:* Claude Montana wool jacket and pants. Blouse and kimono (Giuseppi Menta). Jewelry, Boutique Fabrice. Bloomingdale's Cul-de-Sac. Walter Steiger shoes. Henri Bendel. . . . *Right:* Rayon sequined blouse (Schlaepfer). Earrings, Les Bernard. Altman's. Bracelet, Boutique Fabrice. Bloomingdale's Cul-de-Sac. Shoes, David Evins. I. Miller, NYC; Sakowitz; I. Magnin. **Page 196:** Tunic, viscose/rayon/silk. Pant, silk/polyester (Diochon). Cuff, Robert Lee Morris at Artwear, NYC. Boots, Christian Dior. **Page 197:** Turnout, wool/Lurex. Earrings, Barbara Raleigh. J. Antonio, NYC. Stockings, Givenchy for Round-The-Clock. Shoes, Givenchy. Saks Fifth Avenue, NYC. **Pages 202-203:** *Left:* Skinner® Ultrasuede® Brand Fabric. Bracelet, Dennis Higgins. . . . *Center:* Earrings, Karen Sebiri. Bracelets, BonVoyage. Christian Dior Legwear. Shoes, Stuart Weitzman for Mr. Seymour. Men's clothes Giorgio Armani. . . . *Right:* Earrings and bracelet, John Iverson at Artwear, NYC. Morris Moskowitz belt. Saks Fifth Avenue, NYC. Christian Dior Legwear. Geoffrey Beene shoes. Saks Fifth Avenue, NYC. Men's clothes, The Gap.**Pages 204-205:** Jill Richards also at John Baldwin. Belt by Yves Saint Laurent. Saks Fifth Avenue. Burlington Hosiery. Andrew Geller pumps. . . . Guy Laroche. Burlington Hosiery. Geoffrey Beene shoes. Man's clothes, Giorgio Armani. . . . Adolph Schuman for Lilli Ann. Earrings, Ellen Designs for Robert Originals. Calvin Klein Belt. Bloomingdale's, NYC; Marshall Field's. . . . Rodier Paris. Earrings, Robert Lee Morris at Artwear, NYC. Belt by Ruza for Elegant. Lord & Taylor; Ultimo, Chicago; Balliet's. Andrew Geller pumps. . . . Dalton. Bobby Breslau muffler. Bracelet, Boutique Fabrice. Calvin Klein Belt. Vittorio Ricci shoes. **Page 208:** Leather pants, about $470. Aug. at Bloomingdale's. **Page 209:** Andrea Pfister shawl (used as skirt). Lord & Taylor; Marshall Field's; Lina Lee, Beverly Hills. Stockings at Nan Duskin. **Page 210:** Man's suit by Paul Stuart, NYC. **Page 211:** Perry Ellis gloves. Perry Ellis socks (Aug.), Robinson's, Californina. Man's jacket, Calvin Klein. **Pages 212-213:** Men's clothes, Paul Stuart, NYC. Gloves, LaCrasia. Bloomingdale's; Boutique Frank Olivier, Coconut Grove FL. **Page 214:** Muffler, British Khaki by Robert Lighton. Zoom, NYC; Toby Lerner, Philadelphia PA. Calvin Klein Gloves. **Page 215:** Earrings, Karen Sebiri. Saks Fifth Avenue; Lina Lee, Beverly Hills. **Page 223:** Action Eyes by Bausch & Lomb, about $27. At optical and sporting good stores . . . Gargoyles by Pro-Tec, about $48. At sporting good, optical, and department stores. . . . Safe-T-Guard by Imperial Optical Canada, at optical stores. **Page 224:** Cotton/polyester/Lycra leotards. The Bon, Seattle.

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